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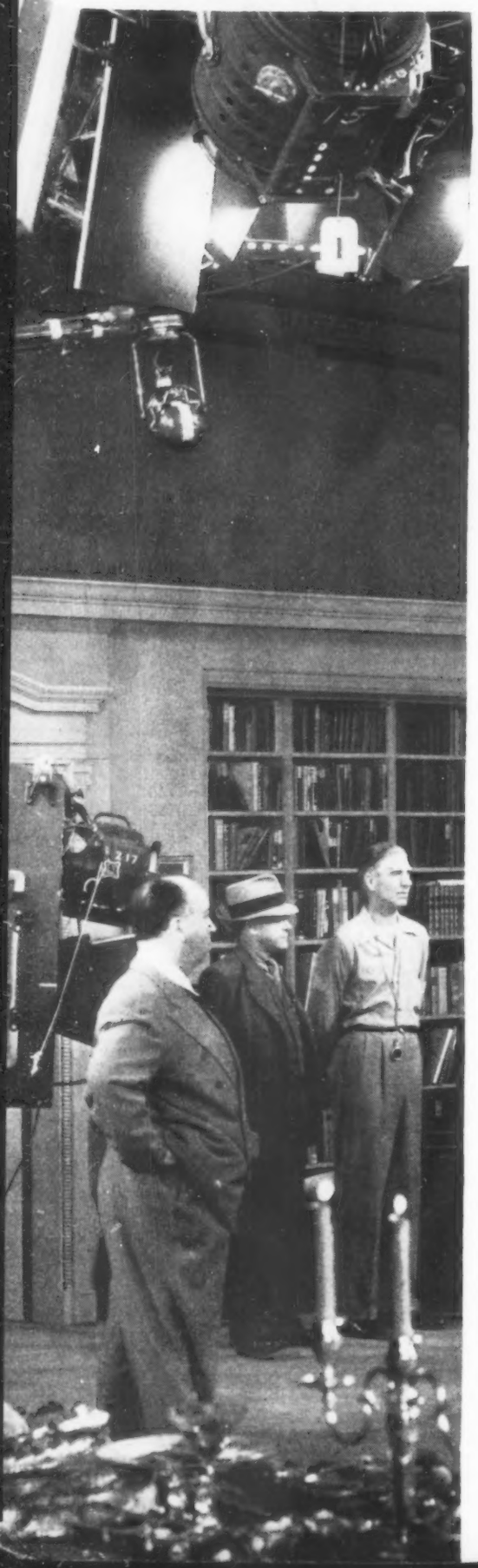

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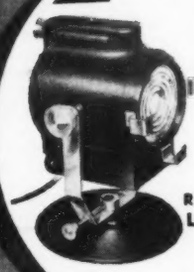

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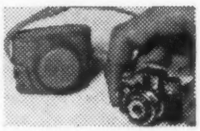

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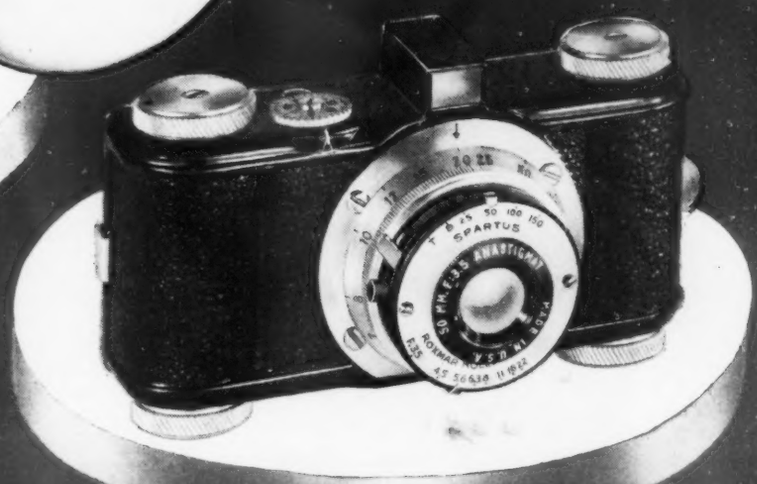

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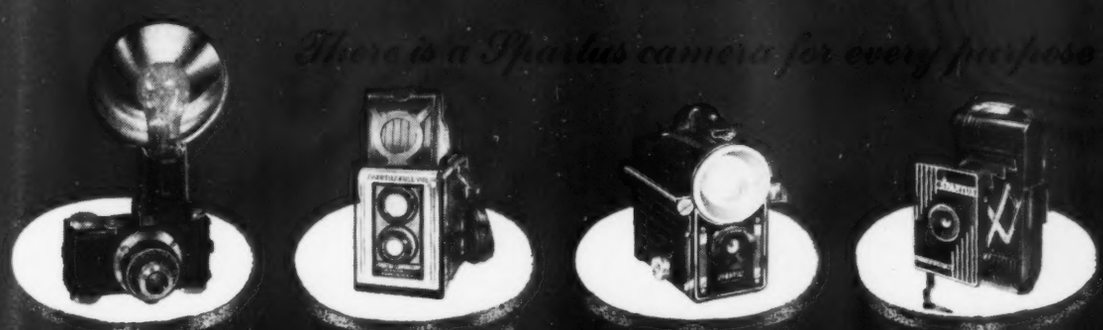

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About Dr. Salomon

Dear Sirs:

When, in July, 1943, my wife and I were arrested by the Germans, they put us in Scheveningen prison, where I passed the first 4 months of my imprisonment. Until October, I shared a cell with two men, who had been there some months before I came. They were simple, uneducated people, who nevertheless took their plight with true philosophic resignation. They often told me of the people who had been with them in that cell before my arrival. Among them had been a certain Mr. Salomons, as they called him, a name very common in these parts. He was a Jew and they were glad that he wasn't with them any longer. As long as he had been there, they had had no rest. Often, even in the middle of the night, the door of the cell had been opened and Mr. Salomons rudely summoned to step out, to undergo some special treatment. Often he had to scrub the floor of the aisle, under menaces and kicks. When the custodians—all Germans—had been in an unusually jocose mood, they had waited, till he was nearly ready (the corridor was 100 meters long) and then had emptied some slop-jars from the cells on the floor, telling him to start scrubbing all over again. And when the poor man, deadly tired by hours and hours of scrubbing, didn't jump to this new task, they took him by the legs and scrubbed the floor with *him*. After that, stinking and panting, he was thrown back in their cell. No, they were glad he was no longer there.

This man was Dr. Erich Salomon and I am grateful to Mr. Safranski and to you for the beautiful article in your August issue; it is no mere coincidence, that he, the friend and confidant of great men like Briand, Stresemann and others, all trying to build a new, free and united Europe, should have met a horrible end at the hands of these, who tried to put the clock back till the dark Middle Ages.

Yours truly,
Albert Menalda
The Hague, Netherlands

• This story of the last days of Dr. Erich Salomon is a dramatic sequel to the article on his work which appeared in the August issue of POPULAR PHOTOGRAPHY. Thank you, Mr. Menalda, for your letter. It needs no further comment.—ED.

The "Old Swimming Hole"

Gentlemen:

As a regular subscriber to POPULAR PHOTOGRAPHY let me say that the front cover of the August, 1948 issue is the worst you have ever had. . . . No more like that, please!

W. W. Brakefield,
Detroit, Mich.

Dear Sir:

Forgive me for writing to you; I just want to thank you for giving to the world that fine picture, "No Swimming Allowed," and I would also like to congratulate you on the excellence of your publication. . . . This picture is a masterpiece. In it Mr. Mansfield has captured something of the "spirit" of rural America and all of the "spirit" of real red-blooded boyhood. Everyone over here is talking in praise of his picture. Personally, I hope that we will be seeing some more of his pictures in future issues of your magazine. . . .

John C. Stokes
Dublin, Eire

• For the most part, readers seem to agree with Mr. Stokes. Photographer Mansfield's color picture is rich in nostalgic memories for most of us. There are those, too, who find a photograph like this refreshing just because it is "a cover picture that doesn't look like a cover picture."—ED.

Gilding the Lily

Sirs:

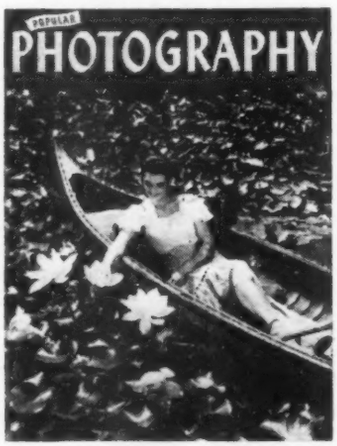
Have you ever picked roses from strawberry plants??!

That's the only trouble with L. Willinger's cover on your September POPULAR PHOTOGRAPHY, where the model is plucking lotus blossoms from ordinary water lily plants!

It's all right to "fix" a photo, but this isn't true to nature!

Sincerely,
W. H. Hodge, Professor of Botany
Massachusetts State College
Amherst, Mass.

• Our apologies to you, Professor Hodge, and to other readers who have noticed the disparity between leaves and blossoms in the September cover picture. As



Lotus and lilies.

explained in the technical data on page 110 of that same issue, Photographer Willinger felt the need of more blossoms in his picture setup and moved some in from another part of the lake. We failed to note the botanical hoax that had been perpetrated and selected the photograph as both colorful and effective.—ED.

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LINHOF TECHNIKA "3," New Latest Improved Model, 4x5, 4-way swing back, etc., built-in cpld. r.f., 6" f4.5 Voigt. Heliar or Schneider Xenar lens, Compur shutter.....**$395.00**
Same, plus 9cm Angulon wide-angle f6.8 in D.A. Comp. **$495.00**

GERMAN FILM ACCESSORIES

ROBOT CARTRIDGES (for model II or Luftwaffe), take-up or supply, ea. **$4.95**

AGFA-KARAT CARTRIDGES, empty, ea.... **.60**
Loaded with 12-exp. film, ea ..... **.85**

NEW! NEW! NEW!

BOLSEY B2, f3.2 coated Wollensak, coupled r. -f., double-exposure prevention device, built-in flash synchro **$65.90**
Ever Ready Case, **$7.25**

- **ALL PRICES F.O.B. BOSTON (POSTAGE EXTRA)**
- **PRICES SUBJECT TO CHANGE**
- **ALL ITEMS SUBJECT TO PRIOR SALE**

FROM OUR USED CAMERA DEPT.

35MM CAMERAS

KODAK RETINA II f3.5 Ektar **$99.50;** f2.8 Xenar **109.50**
ROBOT I chrome f2.8 Tessar **75.00**
ROBOT II-L f2.8 Tessar **75.00**
CONTAX II f2 Sonnar **$225.00; III** f1.5 Sonnar **315.00**
LEICA II f3.5 Elmar **125.00**
LEICA IIIa chrome, f2 Summar **215.00**
VIDOM FINDER, chrome **45.00**
CONTAX III, chrome, f2 Sonnar **239.50**
LEICA IIIc, chrome, f2 coated Sumitar **299.50**
LEICA IIIc, f3.5 Elmar **175.00**
PERFEX "55" f2.8, **$45.00;** with f3.5 ..... **37.50**
WELTINI, cpld. r.f., f2.8 Xenar **$99.50;** f2.8 Tessar **$110.00;** f2 Xenon.....**$129.75**
RETINA I, f3.5 ..... **49.50**
Cases for above **$3.00** to **$8.00**

REFLEX CAMERAS

KINE EXAKTA, f2.8 Tessar (3.5mm).....**$199.50**
AUTO. ROLLEIFLEX, f3.5 Tessar **189.50**
f3.5 Xenar **169.50**
PILOT "6" f3.5 ..... **39.50**
ZEISS IKOFLEX II, f3.5, Comp.-Rap **85.00**
KORELLE I, f3.5 Victar **$75.00;** f2.8 Xenar. **$85.00**
ROLLEIFLEX f3.5 Tessar, Comp. **125.00**
ROLLEICORD f4.5 ..... **85.00**
EXAKTA B f3.5 Exaktar **$75.00;** f2.8 Tessar **99.50**
ROLLEIFLEX Baby 4x4cm. f3.5 Tessar **95.00**
ZEISS CONTAFLEX 35mm f1.5 ..... **299.50**
Cases for above **$5.00** to **$10.00**

ROLL-FILM CAMERAS

WELTUR, cpld. r.f., f2.8 Xenar **99.50**
SS DOLLY f2.8 Tessar, Comp. **39.75;** f2.9.. **99.50**
IHAGEE PARVOLA f3.5 Comp. **45.00**
PLAUBEL-ROLLOP f2.8 Anticomar, Comp. Pop. **98.50**
SUPER IKONTA B, f2.8 Tessar **165.00**
KODAK SUPER 620, f3.5, automatic **149.50**
Cases for above **$5.00** to **$10.00**

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3¼x4¼ f4.5 ZEISS TESSAR, Kalart R.F., gun **149.50**
3¼x4¼ ANNIV. f4.5 COATED EKTAR, Flash Supermatic, Kalart r.f., Graflex gun... **225.00**
4x5 PRE-ANNIV. f4.5 ZEISS TESSAR, new Comp., Kalart r.f., Abbey gun **175.00**
4x5 PRE-ANNIV. f4.5 ZEISS TESSAR, Comp., Kalart r.f., Mendelsohn gun **149.50**
4x5 ANNIVERSARY f4.5 EKTAR, Supermatic shutter, Kalart r.f., Heiland gun..... **175.00**
MINIATURE SPEED GRAPHIC, f4.5 Ektar, Kalart R.F., flashgun **139.75**
3¼x4¼ SPEED GRAPHIC, F4.5, Compur, Range finder gun **159.50**

GRAFLEX BARGAINS

2¼x3¼ GRAFLEX AUTO JR., f4.5 B & L Tessar **49.50**
2¼x3¼ GRAFLEX JR., Rev. Back, f6.3 Zeiss Tessar **49.50**
3¼x4¼ GRAFLEX AUTO, B & L Zeiss Tessar f4.5 ..... **75.00**
3¼x4¼ GRAFLEX AUTO, K. A., f4.5 5½" **65.00**
3¼x4¼ AUTO GRAFLEX R.B., D.E., B & L Zeiss Tessar f4.5 ..... **169.50**
3¼x4¼ GRAFLEX SERIES "D," R. B., f4.5 Zeiss Tessar **119.50**
3¼x4¼ SERIES "C," f2.5 Cooke **185.00**
4x3 GRAFLEX AUTO, f4.5 Zeiss Tessar 18cm **75.00**
4x5 SERIES "B," R. B., f4.5 Kodak **85.00**

MOVIE CAMERAS

REVERE Turret f2.8 coated **75.00**
BRISKIN 8 mm. magazine f2.5 ..... **69.50**
BOLEX L-8 f2.8 Yvar **99.50**
CINEMASTER 8 mm. f2.5 coated **49.50**
REVERE 8 mm. f2.5 coated **55.00**
Cases for above **$3.50** to **$8.50**

LENSES WANTED! We will pay top cash prices for new 2" Ektar, Xenar, and Xenon Lenses in compur shutters.

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ANNOUNCING NEW APAC MONO-STRIP PRINTER!

Photoelectric Exposure Calculation and single-contrast paper permit rapid, uniform processing. Unskilled operators make over 600 perfect prints an hour from black and white or color negatives. (Write for Bulletin ST.)

AERO EKTAR 7" f2.5 lens, factory coated.. **75.00**
BELL & HOWELL (Govt. Surplus) 1¾" f3.5 focussing tele, 8mm, chrome finish, coated... **$35.00**
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ROLL-FILM ADAPTER 120, 6x9, **$6.95;** 9x12 ..... **7.25**
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MAGAZINE FILM, 16mm (not surplus), reloaded Super X, including processing **2.98**
MOVIE-MITE 16MM Sound Projector. Reg. $246.00. **Special** **$198.50**

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PERFEX "102" Special with coupled Range Finder, f3.5 Ektar in Compur **49.75**
Same in Compur-Rapid, **55.00**
f2.8 Xenar, Compur-Rapid **59.75**
PERFEX DELUXE, cpld. r.f., f2.8 coated Wollensak, latest, etc., Reg. $99.50, **Special** **65.00**
PERFEX "101", Cpld., r.-f., f4.5, coated wall. Reg. $39.99. **Special** **$29.00**

NEW! NEW! NEW!

Immediate delivery at Levine's, of course, on the New **Kalart "Camera of Tomorrow,"** with "Electric Brain." 3¼x4¼, f4.5 Woll. coated Rapax shutter, built-in rangefinder, Focuspot, and flash, concentrating reflector, etc., complete.....**379.50**.....

Immediate delivery. The new **4x5 Busch** with **"Vue-Focus,"** f4.5 Woll. coated Raptar in Rapax, revolving back, etc..... **226.20**

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ANSCO 35mm, ULTRA-SPEED 100' loads, ea. **1.45**
5 for **$6.00.**
400' rolls 35mm. all emulsions, ea **3.25**
6 for **$19.00**

SEMINAR STUDIO FLASH, AC, 2 lights, orig. $215. .....**Special** **75.00**
Same, Heavy Duty Model — orig. $385. **Special** **65.00**
(3rd Extension light available **$39.50.**)

BRAND NEW DISCONTINUED ITEMS! CLOSEOUTS! *LIMITED QUANTITY!*

KEYSER Cold-Lite enlarger 4x5 ..... **$75.00**
SVE SLIDE PROJ. AK, Reg. $62.90, **Special $39.95; RK,** Reg. $35.95, **Special** **24.95**
VIEWLEX, SLIDE PROJECTOR with both lenses for long and short projection, in case, with screen, list $74, **Special** **$49.50**
SUNRAY "45" 4x5 Mastercraft enlarger, f4.5 coated 133 mm Woll. lens, list $146.38. **Special** **$89.95**
RCA 16mm SOUND PROJ., list $541.50, **Special** **$359.50**
DeMORNAY-BUDD reflex focusing finders for Leica or Contax, list $55, **Special** **$35.00**
SPENCER MK-150 Slide Projector **19.95**

* All regular new merchandise (not shown here) is available at list prices, **transportation paid to your door.** In addition, only Levine's is offering **2% cash discount,** wherever possible. Bigger trade-in allowances, too. Contact us for better prices and service on **all** your photographic needs.

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PLEASE NOTE OUR NEW ADDRESS ABOVE

PRESS MASTER

By A. J. Ezickson

THE first qualifying examinations for news photographers ever held in Europe (and possibly the first of their kind held in the world) were conducted by the Dutch Organization of Press Photographers *(de Nederlandse Vereniging van Fotojournalisten)* this summer. Seventeen lensmen

The Dutch organization of press photographers holds an examination for 17 embryo news lensmen. Here they shoot a motorcycle-auto accident scene simulated in cooperation with Amsterdam police.

The examination also includes making acceptable shots of famous personages.

Finally, they try their ability at making shots of the finish of a running race—at the moment the tape is broken.

who wanted to become press photographers took the examination, and eleven of them succeeded in obtaining the certificate that gives them the right to become members of the Dutch press group. The examination took two days, and the students had to answer many questions pertaining to their profession and to photography in general. They had to be able to make good pictures of scenes chosen by the examination committee, including simulated accidents, famous persons, and the finish of a running race. The Dutch Organization of Press Photographers, according to E. A. Hof, secretary, plans similar examinations twice annually, and plans to limit membership in their organization to those who successfully pass.

* * *

B. ERVIN JOHNSON has started his own photographic business, with headquarters in Whitehall, Michigan, after having spent more than 17 years in photographic and editorial capacities on various newspapers. He was staff photographer for the *Dayton* (Ohio) *Journal-Herald*, and has held staff positions on the *Oklahoma City Oklahoman and Times*, *Birmingham* (Ala.) *News-Age-Herald*, the *Atlanta* (Ga.) *Georgian*, the *Sarasota* (Fla.) *Herald and Tribune*, and the Southern bureau of the Associated Press in Atlanta. In his new business, Johnson plans to do commercial, portrait, and advertising illustration work, as well as to represent newspapers, magazines, and syndicates on anything that happens in western Michigan.

B. Ervin Johnson

* * *

HERBERT C. KAHN has been appointed photo editor of radio station WFMO in Jersey City, N. J. He also conducts his own photo program, "Fun With Photography," Saturday evenings at 7:45 p.m., devoted to amateur photographers in New York and New Jersey.

* * *

THOSE long skirts that the girls are wearing are fooling some of the camera boys. Charles Banks, *Boston Post* photographer, followed one recently for two blocks before he discovered that it was a Superior Court judge wearing his judicial robes.

* * *

A TWO-PURPOSE camera is the result of hard, fast planning by Frank Merta, Acme Newspictures veteran photographer, and Jim Fressolini, head of the General Research Laboratories of the Bronx, New York City. The camera (a 4x5 Graflex with a Graphic back) is equipped with a 10 inch *f*/ 4.5 Bausch & Lomb lens. A special housing was devised to hold a 20-inch *f*/4.8 Zeiss Lens, on a removable baseboard. Either change over takes about a minute. A handle attached to the long lens housing clamps on the camera when using the long lens; and becomes a carrying handle for the long unit when the cameraman is using the shorter lens. The complete unit weighs 17 pounds—which is extremely light for this type of outfit.

* * *

DAVID BOYER, Acme Newspictures photographer in Palestine, narrowly escaped being lynched during an incident that followed the bombing of a Jewish city. Boyer was in a public bus approaching Rishon Le Zion, near Tel Aviv, when Arab planes made their attack. Because of the crowded situation in Rishon,

(*Continued on page* 163)

The MAGAZINES

By the American Society of Magazine Photographers

From CARL PERUTZ in Paris: ". . . My mail really chases me around. A letter was mailed to me from Paris and addressed to Essen. I had already left when it got there, so the hotel forwarded it to the *Satevepost*, who in turn forwarded it to me here. The guy who wrote the letter lives practically around the corner from me too . . . members of the American Society of Magazine Photographers really are scattered around this part of the world. DMITRI KESSEL is in Italy, but due back in Paris; CAPA is in Palestine; YALE JOEL just got back from Southern France and is off to Switzerland; FRANK SCHERSCHEL is in Palestine; KAMMERMAN is in Scotland; I returned from Germany and am leaving for Switzerland later this week."

Stanley A. Katcher, ASMP's photographic-photogenic attorney, says goodbye at a testimonial dinner given him by the organizations in which he was interested. In the name of the ASMP, a camera gadget bag was presented to him by Ike Vern (left), president, and Nelson Morris (right), secretary. Katcher, who resigned for reasons of health, is with the firm of Poses, Katcher, and Dreisden, which will contine to represent the group. George Chernoff will take over legal representation for the group.

With his letter Carl enclosed a cartoon done by M. Peynet in the French magazine *Le Rire*. While we can't reproduce the cartoon, the caption, for you bi-lingualists, reads, *Attention, le petit oiseau va sortir*. Research note for photographic historians; who first thought of the birdie?

* * *

Man Bites Dog. Photographers always are being accused of concealing their cameras in the most unlikely places, and getting their shots without the consent of their subjects. Here's a new angle:

When GEORGE KARGER called at the office of a well-known attorney to do a portrait for the *American Magazine*, his subject fussed over lighting, composition, angles, and in general made a nuisance of himself. George controlled his annoyance, however, until the lawyer announced that only his ear was to be pho-

(*Continued on page* 156)

THE *KALART* CAMERA

A new concept *in Fine Cameras*

The "Electric Brain" Thinks for You

NOTEWORTHY among the exclusive features of the new Kalart Camera is its amazing "Electric Brain." It automatically "thinks" for you — guarding against blank negatives and the accidental firing of flash lamps.

There are additional reasons why the Kalart has been greeted as the "Camera of Tomorrow." It is a *complete* camera. Range Finder, Focuspot, View Finder and Speed Flash equipment are built directly into the body — eliminating outside wires, cables and protrusions.

The new Luminous View Finder seems almost miraculous. You see the subject in *full life size* — as luminous lines appear to be projected around it, accurately outlining the area contained within the picture.

For flash photography, the Kalart Camera is pre-eminent. Two flash unit sockets are built into the top of the camera, and extension flash may be plugged into a side outlet. The Focuspot permits precision focusing in dim light — and complete operation of the camera in total darkness.

The Kalart Camera uses standard 3¼ x 4¼ sheet film or film pack, yet it is amazingly compact, light in weight and perfectly balanced. The body has finger-fitting hand grips. The focusing knobs can be operated with either hand. The Electric Shutter Release trips the shutter with non-jarring smoothness.

Other welcome features are the Automatic Track Lock, which keeps the lens from accidentally slipping out of focus -- Triple Extension Bellows, which permits 1½x enlargements by direct copy with standard 127 mm. lens — and built-in hood and magnifying glass for ground glass focusing.

The price of the Kalart Camera complete with flash reflector unit and batteries, and equipped with Wollensak f/4.5, 127 mm. coated Raptar lens in Rapax standard shutter is $379.50. Price includes Federal tax. Regardless of the type of camera you now own, the Kalart sets such decidedly new photographic standards that it is well worth your while to visit your favorite photo dealer and see it.

Some Kalart Facts Worth Knowing

As the originator and world's largest manufacturer of the Speed Flash Synchronizer, the Synchronized Range Finder and Focuspot, Kalart has long played a pioneering role in the development of new photographic products. This background makes Kalart singularly qualified to create a "new concept in fine cameras."

Deliveries of the Kalart Camera are being made as rapidly as possible. But production of a camera so fine is necessarily limited — so please do not blame your dealer if he cannot give you immediate delivery. In the meantime — and without waiting — you can add to your present camera some of the features built in the new Kalart Camera. If you have a press camera, the addition of a Kalart Range Finder and a Focuspot assure fast, precision focusing — day or night — by the same method used in the Kalart Camera. And there's a Kalart Speed Flash for almost *every* camera.

KALART

Free *Illustrated booklet on the new Kalart Camera will be sent you gladly on request. Address: Dept. A-11, The Kalart Company Inc., Stamford, Conn.*

Christmas Gift Suggestions From "One of Americas Great Camera Stores"

"The Camera of Tomorrow"

KALART CAMERA

We are proud to announce the availability of the KALART CAMERA. This is the most popular press camera they will not allow you to forget.

A new standard in fine cameras with all these "tomorrow" features.

ELECTRIC BRAIN—LUMINOUS VIEW FINDER—BUILT-IN RANGE FINDER—FOCUSPOT—SPEED FLASH EQUIPMENT — AUTOMATIC TRACK LOCK—TRIPLE EXTENSION BELLOWS. Uses standard 3¼ x 4¼ Film Pack or Cut Film.

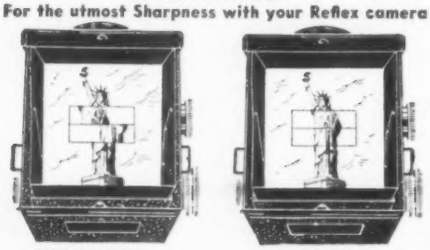
Complete with flash reflector and batteries and equipped with 127mm (5") Wollensak f 4.5 coated lens in Rapax Shutter.

IMMEDIATE DELIVERY, $379.50

Write for Complete Descriptive Brochure describing the camera you have been waiting for.

REFLEX RANGER

For the utmost Sharpness with your Reflex camera



OUT OF FOCUS — IN FOCUS

Do you get fuzzy pictures? Are you undecided when you are in focus with your reflex? Let us help you solve your problems. With the New H-F Reflex Ranger you can easily see just when you are "in focus" by the PRISM Synchronized Rangefinder. Easily installed, foolproof, rapid focusing, 100% accurate, permits focusing under poor light. Only..... **$14.95**

Please specify make of camera: Rolleicord, Rolleiflex, Argoflex, Ciroflex, Kodak Reflex.

DARKROOM PHOTO KIT

Everything to do your own developing and printing ● Trays ● Safe light ● Paper ● Chemicals ● Thermometer, etc. Also a copy of "Everybody's Photo Course," a book full of photographic information. Complete Kit, only **$4.95**

Kodak's Famous "A B C Darkroom Kit." Complete with printer trays, graduate, chemicals, safelight, etc., and everything to do your own developing and printing. List $7.58. Complete **$6.89**

'Buy with Confidence'

CAMERA CASES

Here is a partial list of the many fine camera cases that we have in stock. All of these cases are made of TOP GRAIN COWHIDE with a DELUXE LINING to give you longer wear. If you do not see the case that you want listed, just DROP US A LINE.

Kodak 35 Rangefinder, Eveready	Reg.	$9.00	$ 6.50
Argus C-3, Eveready	Reg.	8.00	6.00
620 Vigilant, sheath	Reg.	6.00	4.60
620 Vigilant & Monitor, Eveready	Reg.	7.50	5.69
Kodak Bantam, Eveready	Reg.	7.00	5.25
Brownie Reflex, Eveready	Reg.	3.75	2.65
8mm Keystone, sheath	Reg.	6.75	5.05
8mm Revere 88, sheath	Reg.	6.00	4.50
8mm Revere 88, Eveready	Reg.	8.50	6.38
8mm Kodak 25, sheath	Reg.	7.75	5.80
Cine Magazine Eveready	Reg.	12.00	9.00
Cine 8mm Compartment case for Revere, Eastman, B&H, etc.	Reg.	14.00	10.50
Retina I or II, deluxe Eveready	Reg.	8.00	6.25
Bell & Howell 8mm, deluxe sheath	Reg.	6.25	4.60
Contax III, deluxe Eveready	Reg.	12.50	9.38
Ikoflex III, deluxe Eveready	Reg.	15.00	11.25
Leica G, deluxe Eveready	Reg.	10.00	7.50
Mercury II, deluxe Eveready	Reg.	8.00	5.99

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8mm Subjects, complete	$ 4.00
16mm Subjects, complete	6.50
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Catalogs on request—Orders promptly filed.

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AN IDEAL GADGET BAG

Large enough to accommodate a 4x5 Speed Graphic Outfit complete with filters, holders, and flash gun, and an outside pocket large enough to hold a "slough" of flash bulbs. This bag has extra strap carriers on the bottom for your tripod. Detachable inside pockets to make your own partitions, with extra large filter pouch. This bag is made of non-breakable, flexible, waterproof, weatherproof, and washable plastic leathercloth. It also resists scuffing and abrasion.

Measures 14"x10½"x5" and compares favorably with gadget bags selling for as much as $48.00. #2609T.....Only **$14.95**

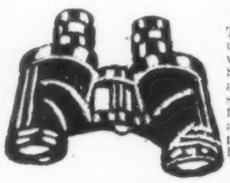
ROLLEIFLEX ACCESSORIES

All Brand New—and Genuine Rollei

Genuine Rollei Sunshade.	Reg. $10.00.	Special	$ 5.90
Bayonet Yellow Filter	Reg. 10.00.	Special	5.80
Bayonet Orange Filter	Reg. 10.00.	Special	5.80
Rolleikin Back: for using 35mm Film	Reg. 52.50.	Special	40.00

SPECIAL — SPECIAL

BRAND NEW 6x30 Binoculars



These brand new binoculars are fully coated and were made to Army Specifications, patterned after Bausch & Lomb design and formula. These fine glasses have sold for as high as $102.00. Complete with Genuine Leather Carrying Case.

Specially Priced: **$49.50**

Plus 20% Federal Excise Tax

KIMAC VIEWER AND CIRCUS SET

This set includes 12 Thrilling Slides of the World's Best Loved Circus Performers plus KIMAC FOCUSING VIEWER. Slides are Standard 2x2, suitable for viewing or projection. Slides and Viewer, Reg. $4.00.

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The Perfect Instrument for Obtaining Sharp Detailed Focus in Enlarging Work.

- **Large Clear Magnified Image**
- **No Stoop or Squinting**
- **High Quality Lens**
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ALL SHIPMENTS F.O.B. OUR STORE
SORRY NO C.O.D.'s

KODAK CHRISTMAS PHOTO GREETING CARDS

This year we are in a position to offer you the very best in Christmas Card Supplies if you will order early, while the stock is complete and we can give you prompt service. Orders filled the same day as received.

No. 23 Series: This series consists of four single masks (2x3 inch openings). Each mask is ideally suited for amateur use in making "Christmas cards of Distinction." Your choice of "Christmas Greetings" or "Merry Christmas" in Vertical or Horizontal Position. Each, **$1.00.**

No. 24 Series: This series is for the advanced amateur or Photofinisher who desires a large assortment of masks for 2x3 inch openings. Complete with eight masks in Vertical and Horizontal Position, **$7.50.**

No. 26 V-H. Series: These masks are for making Cards on Kodabromide paper from 35mm or Bantam size film. They have "Christmas Greetings" in vertical or horizontal. Each, **$0.75.**

Azo Paper, Double Weight, 4¼x5½ (straight or deckle). Package of 25 sheets, **$0.49**, 100 sheets, **$1.62**, 500 sheets, **$6.96.**

Christmas Card Envelopes, unlined, white. Per 1000, **$4.50**; 500—**$2.65**; 100—**$0.90.**

Kodak Edge Tinting Outfit: For adding that professional touch to your Greeting Cards, with red and green ink, **$1.50.**

Kodak Embossing Guide, $0.75.

La Salle ILLUMINATED SLIDE VIEWER FOR 2x2 SLIDES

- Perfect, overall illumination
- Tilt regulation for viewing comfort
- Black plastic casing with chrome tilting arms
- Uses standard size flashlight batteries

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Specially Priced PROJECTION SCREEN

A convenient, dependable tripod screen in a one-piece, self-contained unit, for projection of your fine movies. Da-Lite glass beaded fabric screen surface stays white and clear—brings out the best in your movies and transparencies—equally good results with color and black-and-white. Screen surface is raised or lowered on a square elevating red—assuring positive screen alignment. Dustproof octagonal metal case finished in wrinkle-enamel. Lightweight unit folds compactly. Size 30"x40"—Shipping Wgt. 12 lbs.—Reg. $12.00—Special **$8.89**

Size 40"x40"—Shipping Wgt. 13 lbs.—Reg. $14.75—Special **$11.49**

Size 37"x50"—Shipping Wgt. 15 lbs.—Reg. $18.25—Special **$14.49**

Deluxe Zipper Type Carrying Case for Above—Special **$3.25**

GADGET BAGS

No. 600. Constructed of **heavy Duck Material.** Water Repellent. Size 8"x10"x8". List $4.00.....**$2.99**

No. 700. Genuine Cowhide Leather, Brown Color. Size 8"x10"x3". List $8.50.....Now **$6.39**

No. 700A. Genuine Chrome Elk Leather, Turftan Color. Size 8"x10"x3". List $9.00.....Now **$7.49**

No. 701. Genuine Cowhide with outside pocket. Size 8"x10"x3". List $13.95.....Now **$10.49**

No. 703. Genuine Cowhide Leather with outside pocket. For Speed Graphics. Size 13½"x9"x5". List $22.50.....Now **$16.89**

No. 707. Genuine Elk Tanned Cowhide, Turftan Color. Accommodates all 8 & 16 mm & Magazine Cameras, also all candid or Reflex Cameras, including filter and other accessories. Size 10"x7"x3". List $10.00.....**$7.50**

No. 708. Genuine Elk Tanned Cowhide, Turftan Color. Accommodates small or medium sized cameras, also for Briskin 8mm, Univex, Revere, Keystone, Kodak, B&H. Size 7½"x6½"x3". List $8.00..Now **$6.00**

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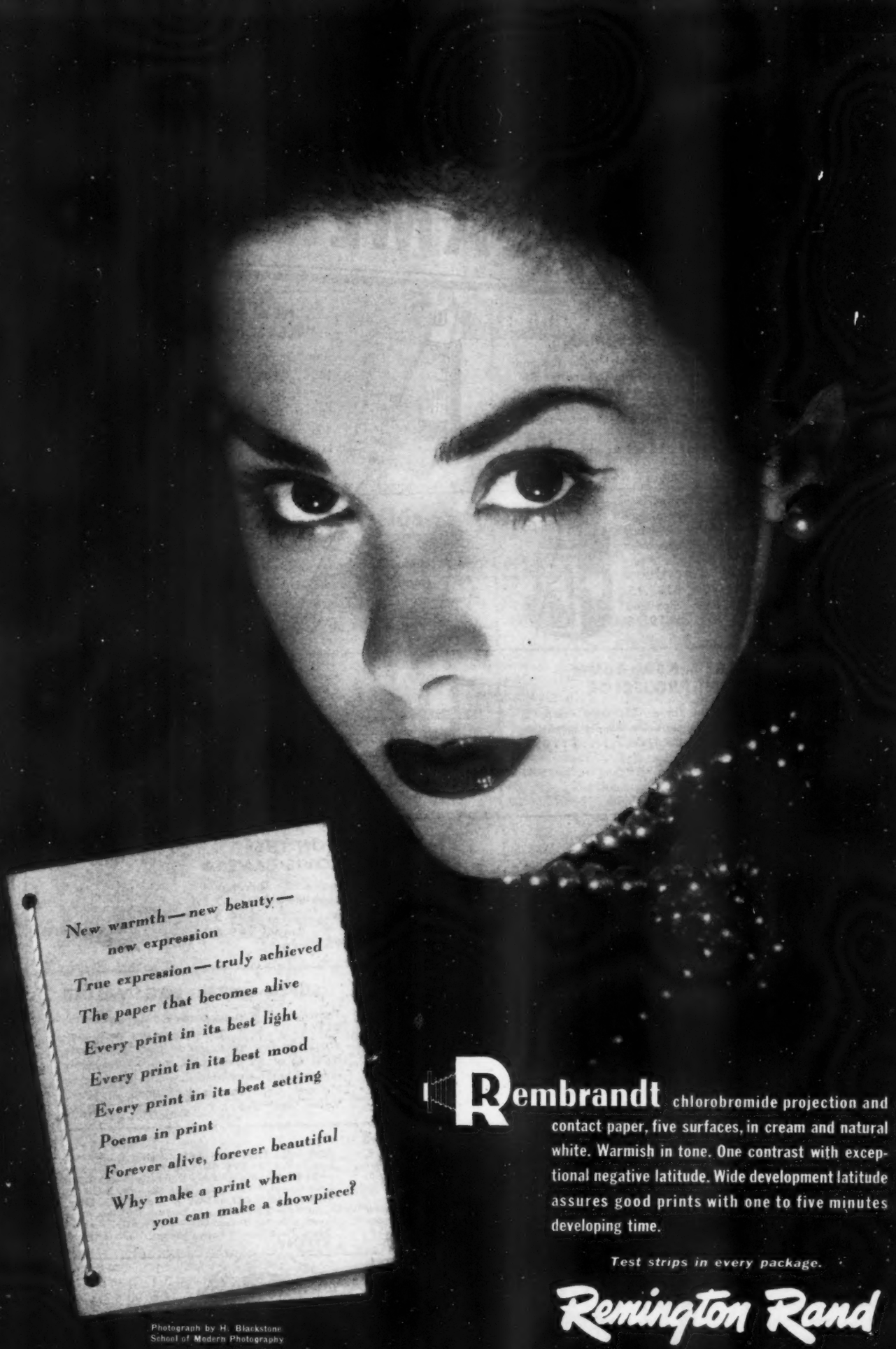

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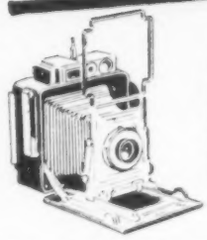

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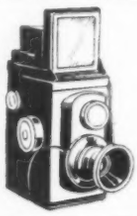

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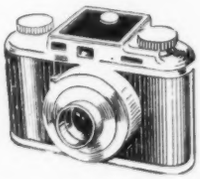

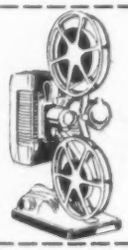

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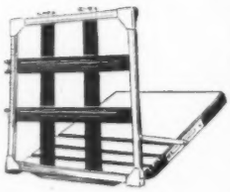

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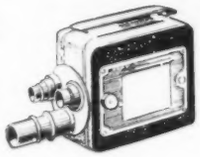

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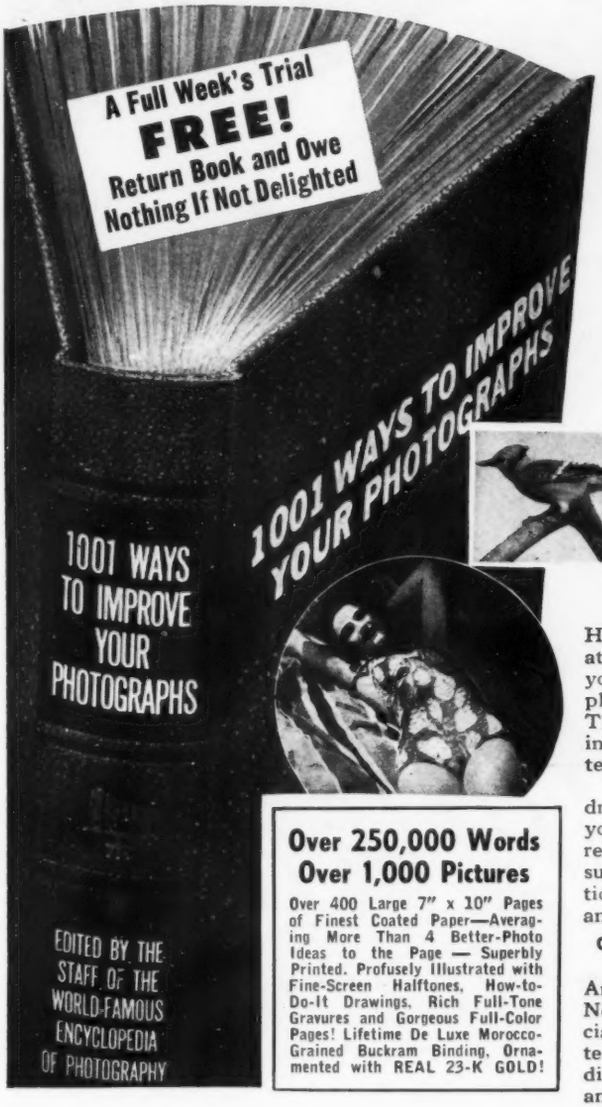

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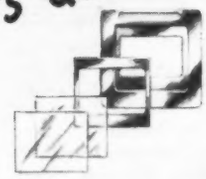

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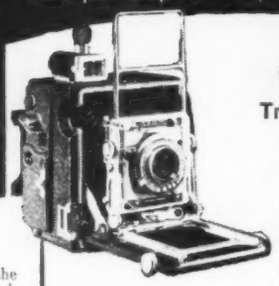

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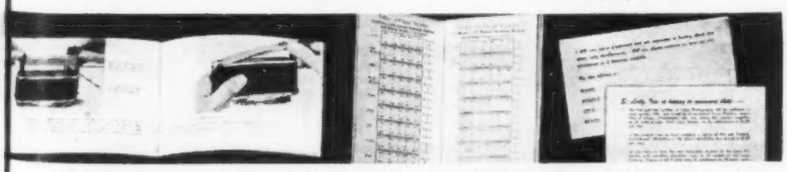

A 54 page, two-color, illustrated Instruction Booklet, which explains the operating procedure for all models of the Leica Camera, is available to all—price, 35 cents. A 52 page, two-color Lens Table Booklet covering the hyper-focal distances and focal depths of all Leica lenses, is also available to everyone—price, 15 cents.

As a Leica Camera owner, you are entitled to the many services offered by E. Leitz, Inc.

Send us the serial numbers of your Leica Camera equipment and lenses, to secure these services for yourself. This information in our files is also a permanent record of your equipment—should it become lost or stolen.

It doesn't matter whether you bought your Leica Camera new or used — at home or overseas — all Leica Camera owners are welcome to join the International Leica Camera Registry. When you purchase and register a Leica Camera, you are more than just another camera owner, you are a member of the LEICA CAMERA FAMILY — a growing family of more than 420,000 keen photographers—*the largest photographic family in the world!*

The services of the experts and technicians of E. Leitz, Inc., are at your disposal. No matter what the photographic question, you are free to write to the Leitz experts for complete information. Every registered Leica Camera owner is mailed the fine quarterly magazine, "Leica Photography," and periodically receives special bulletins containing helpful hints and information on new products. A special Leica Service Department is maintained for checking and repairing Leica Cameras and equipment. This department is staffed with technicians who have been trained at the Leitz Wetzlar factory. They use special testing instruments originated by the builders of the Leica Camera. Every service possible is made available to you — the Leica Camera owner.

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The New 35 mm Tiny BOLSEY

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Fits pocket or handbag! F3.2, coated, coupled rgf. Case.....$7.25

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Imports! $9.95

Hardened light metal, only 10" long, only 8 oz. weight. Extends to 3 ft. 10". Fits all standard threads. Wonderful value!

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Includes 8 mm Perfex Turret Magazine, 1½" Telephoto; ½" F2.5 wide angle att., and deluxe case—all for.....$99.50

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35 mm Perfex deluxe F2.8, coated; 1 sec. to 1/1250 sec., coupled rgf., ever. case, synch flash, sunshade, 2 filters, telephoto att. 5 rolls film.

Far Ahead! Norwood

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$32.03

So far ahead in its field there's no comparison! Measures incident light from all directions. Tested—approved by H. A. Westen! Ever. Case.....$3.45

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WESTEN BUYS CAMERAS . . . ESTIMATES GLADLY GIVEN

Quick Delivery from Stock—for

GRAPHIC GRAFLEX CAMERAS AND OUTFITS

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OUTFIT consisting of Camera, Lens as listed, rgf., 6 holders, Filmpack adapter, flashgun installed, prof. shade w/4 filters, deluxe case.....$359.00

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Holders, FPA, Magazines, etc. in stock —Order from Westen's, Santa Barbara.

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Famous palm-size snapshot camera, at a big saving, NOW.....$19.95

Ever. Case.....$3.95

SEND AT LEAST 25% WITH C.O.D.'S

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Write for Rollei Accessory List

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(price includes Ev. Case)

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F2.8 Tessar, 1/500, as illustrated.....$264.00
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Ikonta 35, F3.5.....$ 83.00
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Ikonta A, 3.5 Tessar, 1/500.....$108.00
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Will carry five lights; extends to 10½ feet; collapsible to 27 inches; weighs only 2½ pounds. Seamless non-oxydizing dural metal throughout.

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4x5 Precision View Camera—Reg. $59.50

Beautiful gray finish; all swings, all angles; 20" bellows; nickel plated metal parts.

SALE $29.50

Reg. $79.50 Special

New Star D Projector

For 2¼x2¼ transparencies, brilliant illumination; silent, cool. Binders easy to mount, complete. Case for above.....$6.95

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Available from Stock

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Write for Leica Accessory List

OTHER IMPORTED CAMERAS:

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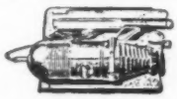
(permits diaphragm to vary continuously as lighting conditions change—just sight and shoot!)



Sensational New Portable Enlarger BY FEDERAL!

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At last—a storeaway enlarger—makes perfect enlargements, then tucks away on a closet shelf. Amazing buy—complete with Decar F6.3 anastigmat lens. Model 269, for negatives from miniature to 2¼x3¼.
Same, with condenser illumination.....$47.00
Carrying Case for either enlarger.....$6.95

LARGEST CAMERA MAIL ORDER HOUSE IN THE WEST--IS WESTEN'S, SANTA BARBARA

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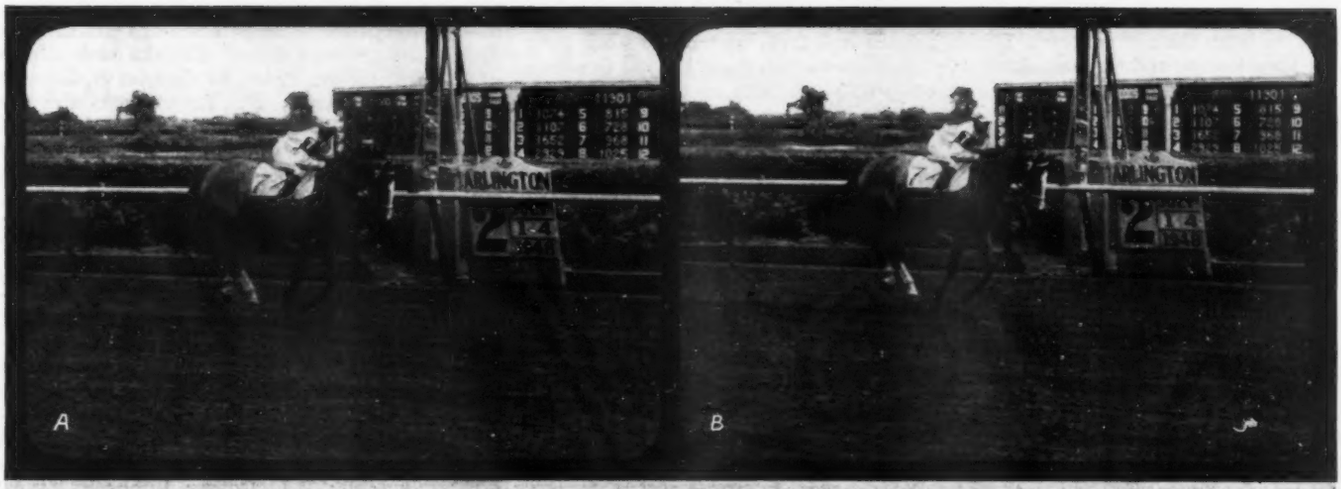
800 STATE STREET TELEPHONE 2-9181 SANTA BARBARA, CALIFORNIA

The most daring camera comparison test ever made!

Can you tell

Which picture was taken with a CLARUS?



The two pictures shown above are *unretouched* photographs made under *identical conditions with two different cameras. One was taken with a famous imported $400 camera. The other was made with a *regular stock* CLARUS camera that you can buy for $116.25. Can you tell which picture is which?** Leading photographic experts couldn't detect the difference.**

FEATURES	IMPORTED $400 CAMERA	CLARUS
Built-in Coupled-Rangefinder	✓	✓
Focal Plane Shutter	✓	✓
Shutter speed to 1/1000 Sec.	✓	✓
Up to 36 Exposures on 1 Roll of Film	✓	✓
Compact, Lightweight	✓	✓
Double Exposure Safeguard	✓	✓
All Controls on Top of Camera for Easy Operation		✓
Interchangeable Lenses	✓	✓
All-climate Shutter		✓
Precision Machined	✓	✓
Positive Flash Synchronization		✓
Built-in Flash Synchronizer		✓
Hinged Back for Easier, Faster Loading		✓

The Feature Comparison Chart shows you—feature for feature—why CLARUS performance can match that of fine imported cameras.

Only the makers of America's finest 35mm camera could dare to risk such a comparison.

The CLARUS is designed and priced for those candid camera fans of *moderate means* whose skill and interests have developed beyond the scope of ordinary cameras. It gives you Syncro-Loc focusing . . . a precision-action focal plane shutter . . . coupled split image range finder . . . interchangeable lenses . . . speeds from bulb to 1/1000th second . . . built-in synchronization—positive at all speeds . . . coated lens for sparkling true-to-life color . . . and other features found only on costlier cameras. And CLARUS gives you these features *plus* assured accuracy, operating ease and dependability under *all* climatic conditions. See the remarkable CLARUS at leading photo supply stores anywhere. Or write for name of nearest CLARUS dealer.

*The CLARUS Performance Comparison Test was made by Arthur E. Haug, eminent free lance photographer for leading national publications and air lines . . . author of current pictorial best seller, *Chicago*. For complete details of this amazing test, write for free booklet, *Candid Camera Thrills with CLARUS*.

***Picture on right was taken with CLARUS, Model MS-35.*

Clarus with coated F/2.8 Wollensak Velostigmat lens.
List Price **$116.25**
Tax Included

Clarus with coated F/2. Wollensak Raptar lens with click stops.
List Price **$168.50**
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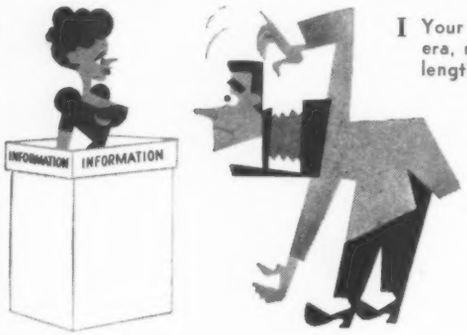
CLARUS

CAMERA MANUFACTURING COMPANY
MINNEAPOLIS 4, MINNESOTA

PIX-QUIZ

Here's another of Popko's inimitable photographic puzzles, guaranteed to amuse, if not confuse you. Sharpen up a pencil, summon your wits, and hit the deck. Place a check mark in the square before the answer you feel most like to the right one, and when you've finished, turn to page 142 to learn the correct ones. We hope yours and those match. To score your work—one right is just above average to good, two right is good to excellent, and knowing all three answers puts you at the head of your class.



I Your wife has purchased a used camera, minus the lens. To find the focal length of the lens needed, you would

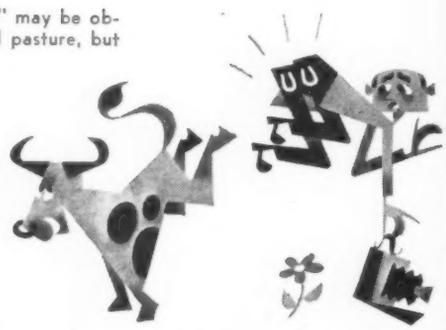
- ☐ 1. consult the classified telephone directory.
- ☐ 2. measure from film plane to the end of the extended bellows.
- ☐ 3. measure the diagonal of the film size used.
- ☐ 4. multiply diameter of lens barrel by 25.6 mm.
- ☐ 5. divorce your wife.

submitted by J. R. Stevely, Chicago, Ill.

II Yes, one form of "contact print" may be obtained by wandering into a bull pasture, but contact prints are also

- ☐ 1. miniature prints made from 35-mm negatives.
- ☐ 2. thumb prints on negatives.
- ☐ 3. prints made by placing the negative in direct contact with the printing paper.
- ☐ 4. photograms, made by silhouetting an object on a piece of printing paper.
- ☐ 5. that "good night" token on your cheek, the imprint of Mary's enthusiasm.

submitted by G. Webber, Horfield, England



III Does a camera featuring "split exposure" enable the photographer to take two pictures simultaneously? Or is it a camera

- ☐ 1. used in picturing identical twins?
- ☐ 2. used for trick effects, enabling the subject to reappear in the scene.
- ☐ 3. featuring a split-field rangefinder.
- ☐ 4. which makes two half-size exposures in the space allotted for a single exposure.
- ☐ 5. primarily used to record meetings of the United Nations.

submitted by S. O. Sokol, Gary, Indiana.

Clinics to Feature PSA Convention

Plans for the 1948 annual meeting of the Photographic Society of America to be held in Netherlands Plaza hotel in Cincinnati, Ohio, November 3 to 6 inclusive, include print clinics to be led by members of the group and informal "bull sessions" in which every member can participate. Print clinics will be conducted by B. Erle Buckley of New York, Carlton J. Marinus of Detroit, Michigan, and Miss Gerda Peterich of Ohio University, Athens, Ohio. Camera club clinics will be conducted by Charles A. Kinsley of Rochester, N. Y., color clinics by George W. Blaha and H. J. Johnson of Chicago, and motion picture clinics by Frank Ricterkessing of Louisville, Ky.

The pictorial division of PSA announces the Portfolio Medal Award—planned to encourage portfolio members to exhibit in salons. The awards consist of 100 bronze medals offered to the first 100 pictorial portfolio members who have never previously had a print hung in a recognized salon and whose first print thus hung shall be one that has or is traveling in a PSA pictorial portfolio. The following have qualified thus far for the medal award: Sewell Peaslee Wright, Springfield, Ill.; J. L. Downs, Lubbock, Texas; Carlton L. Lingwall, Great Falls, Mont.; Watson McAlexander, Birmingham, Alabama; J. M. Endres, Jackson, Mississippi; Claxton Searle, San Francisco, Calif.; John Herrel, Mineola, L. I., N. Y. Best of the 100 prints will be awarded the Booth Tarkington memorial award gold medal, donated by Donald Jameson, APSA. The 100 prints then will be broken into four 25-print shows that will travel the U. S. For information concerning PSA portfolios, address Eldridge R. Christhilf, 5819 N. Ravenswood Ave., Chicago 26, Illinois.

Controversy long raging in amateur camera circles over proper conditions for judging prints in salons and camera club contests appears to be approaching settlement. Preliminary report by a special study committee of the PSA indicates that proper judging may be accomplished with prints illuminated to a level of 10 to 35 foot candles when shown against a neutral gray background and tilted forward 10 degrees from vertical. Further recommendations call for an easel to replace the standard PSA lightbox and for illumination to come both from room lights and from reflector lights placed on each side and forward of the easel, preferably at angles of 55 degrees and at such heights and distances to yield 10 foot candles of illumination, with the remaining 25 foot candles coming from the reflected lights. The PSA subcommittee of which H. Lou Gibson of Rochester, N. Y., is chairman and which reports to the standards committee of the PSA technical division, explains that the PSA lightbox has served the excellent purpose of standardizing illumination for print judging, but has been found to be bulky, inconvenient, and to provide excessive, poorly-distributed lighting.—

Every Photographer . . . . . .

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120 SOLAR

For 2¼"x3¼" and smaller negatives. Precision made of finest materials. Outstanding value. ONLY (Less lens) $55.00
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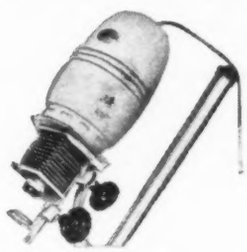
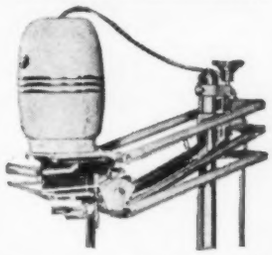
3½" F:4.5 Wollensak coated lens $27.70



120 SOLAR AUTOFOCUS

Automatic focus to any size within range with touch and release of lever. For 2¼"x3¼" and smaller negatives. Complete with Wollensak F:4.5, 3½" coated lens $139.50
Excise Tax $23.86

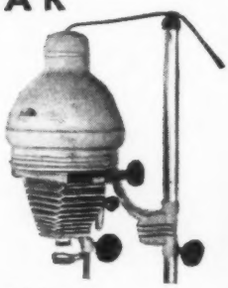


BLUE RIBBON PRINTS — TRADE MARK SOLAR ENLARGERS

Yes . . . Solar Enlargers give you better prints, greater value and a wider selection for your requirements than any enlarger line in America. See them at your dealer.

FREE! Write today for your copy of "Treatise on Enlarging", the key to blue ribbon prints.

"57" SOLAR



With new B&J light equalizer. Ideal for amateur or professional. Takes 5x7 and smaller negatives. See it today.
Less lens $72.50
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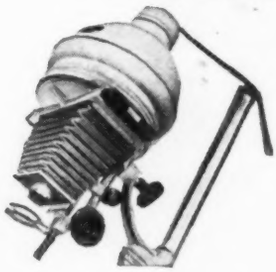
6½" F:4.5 Ilex Paragon lens $52.45

45-C SOLAR



For 4"x5" and smaller negatives. With oversize condenser optical system, less lens $119.50
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5½" F:4.5 Solar Anastigmat lens $49.80

1897 **Burke & James, Inc.** 1948
FINE PHOTOGRAPHIC EQUIPMENT FOR OVER 51 YEARS
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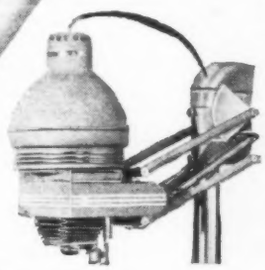
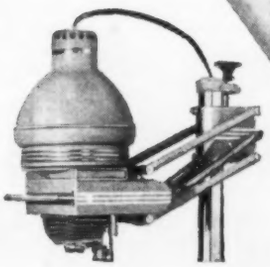
THE BRAND NEW PRESS SOLAR 4"x 5" AUTOFOCUS Two Models

Instant precision automatic focus. New type baseboard, entire unit completely counterbalanced, self-ventilating lamphouse. 135mm F:4.5 Kodak Projection Anastigmat coated lens Patented non-actinic baseboard (24"x32"). 1¼ to 6¼ times magnification.
OVERSIZED CONDENSERS

Hand operated model ready to operate, including lens $298.50
Federal Excise Tax .....$ 49.75

Electrically operated model ready to operate, including lens and federal tax $474.50





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SERVICEMEN:
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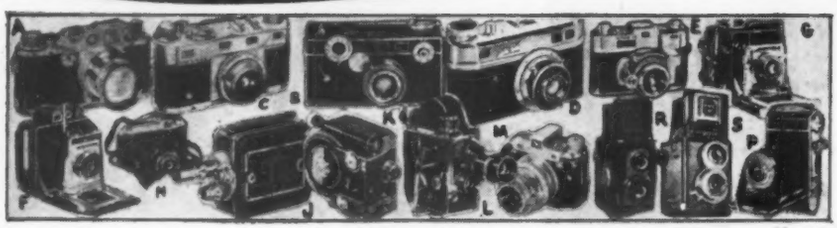

35MM CAMERAS

(A) **LEICA III C** with F/2 Summitar $385.00—**$38.50** Down
LEICA III C with F/3.5 Elmar $280.00—**$28.00** Down

(B) **ARGUS C3** with F/3.5 and flash gun ..... $69.58—**$6.95** Down

(C) **CLARUS** with F/2.8 Wollensak $116.25—**$11.62** Down
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(D) **PERFEX** 1-0-1 with F/4.5 Wollensak ..... $39.99—**$5.00** Down

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(F) **4" x 5" BUSCH PRESSMAN OUTFIT** F/4.7, Rapax, Vue Focus $226.20—$22.62 Down

(G) **2¼" x 3¼" CROWN GRAPHIC OUTFIT** F/4.5, Flash Shutter, R.F. ..... $226.65—$22.65 Down

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2¼"x3¼" SPEED GRAPHIC OUTFIT F/4.5 Flash Shutter, R.F. ..... $262.75—**$26.27** Down

4" x 5" SPEED GRAPHIC OUTFIT F/4.7 Ektar, Flash Shutter, R.F. ..... $248.45—**$24.84** Down

2¼" x 3¼" GRAFLEX F/4.5 Ektar ..... $157.50—**$15.75** Down

3¼"x4¼" SUPER D GRAFLEX F/4.5 Ektar ..... $244.80—**$24.48** Down

MOVIE CAMERAS

(J) **PERFEX 8MM MAGAZINE TURRET** F/2.5 ..... $69.50—**$6.95** Down
REVERE "88" 8MM F/2.5 ..... $77.50—**$7.75** Down

(K) **REVERE 8MM MAGAZINE** F/2.5 $127.50—**$12.75** Down
REVERE 16MM MAGAZINE F/2.5 ..... $127.50—**$12.75** Down

(L) **BOLEX H8 or H16** with frame counter ..... $282.50—**$28.25** Down
CINKLOX 16MM F/2.5 ..... $76.15—**$7.61** Down

ROLL FILM CAMERAS

(M) **MEDALIST II** F/3.5 Ektar ..... $312.50—**$31.25** Down

(N) **KODAK TOURIST** F/4.5, Kodamatic ..... $71.00—**$7.10** Down
KODAK TOURIST F/6.3 Flash Dio ..... $53.68—**$5.36** Down
KODAK TOURIST F/8.8, Flash Dio ..... $42.14—**$4.21** Down

(P) **ROAMER I**, Achromatic ..... $29.75—**$5.00** Down
ROAMER II, F/4.5 ..... $48.00—**$5.00** Down

(R) **CIROFLEX** F/3.5 Alphax ..... $76.98—**$7.69** Down
CIROFLEX F/3.5 Rapax ..... $99.45—**$9.94** Down

(S) **ARGOFLEX** F/4.5 Anastigmat ..$61.12—**$6.11** Down

SAVE $48.93 on NEW DELUXE PERFEX 8MM MOVIE OUTFIT

	List Price
PERFEX 8mm MAGAZINE CAMERA, New	$ 99.50
KEYSTONE 8mm PROJECTOR, New	34.50
GENUINE BEADED SCREEN 30" x 40" New	15.00
1 MAGAZINE 8mm Blk. & Wht. Film	3.43
1 200-ft. CARTOON SUBJECT	5.50
Nationally Advertised Price	$157.93

ALL FOR ONLY $109.00
$10.90 Down

SAVE $84.71 on PERFEX "55" or DELUXE OUTFIT

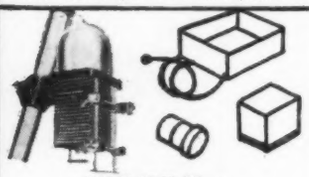
	List Price
PERFEX "55" or DELUXE L.N.	$ 91.00
FLASH - L.N.	8.75
CARRYING CASE - L.N.	8.50
TELEPHOTO LENS - NEW	49.50
SUNSHADE AND FILTER HOLDER - NEW	4.50
4 FILTERS - NEW at $2.25	9.00
12 ROLLS EASTMAN OR ANSCO RELOADS (780 esp.) at $1.08	12.96
Reg. Advertised List Price	$184.21

ALL FOR ONLY $99.50
$9.95 Down
Trade-Ins Accepted as Down Payments

SAVE $51.36 ON NEW ARGUS C3 OUTFIT

	List Price	Your Price
Argus C3 with F/3.5 coated lens, built-in Rangefinder, Flash gun and carrying case	$78.08	$78.08
Accessories:		
Telephoto lens	49.50	24.79
Sunshade and Filter Holder	4.50	
4 Filters at $2.25	9.00	
6 Rolls Eastman or Ansco Reloads at $1.08	6.48	
1 Roll Kodachrome at $3.30	3.30	
Reg. Advertised List Price	$150.86	

ALL BRAND NEW FOR ONLY $99.50
$9.95 Down
Trade-Ins Accepted as Down Payments



SAVE $141.85 on NATIONAL ENLARGER OUTFIT

	List Price
NATIONAL 4"x5" COLD LIGHT ENLARGER, New (Choice of either color or regular head and 1 neg. carrier.)	$175.00
AGITATING PRINT WASHER, New	27.50
FR 4"x5" CUT FILM TANK, New	9.35
ENLARGING LENS, New	29.95
Nationally Advertised List Price	$241.80

ALL FOR ONLY $99.95
$9.99 Down

Extra color or blk. wht. Head ..... $17.50 each
Extra negative carriers ..... 3.25 each

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The GENERAL CAMERA CO. Dept. L
6424 N. Western Ave., Chicago 45, Ill.

Rush the equipment on attached order. If not completely satisfied I may return all or part of order within 10 days for refund. I am enclosing my letter and $..... as down payment. I agree to pay $..... per month until merchandise is paid for.

Name .....

Address .....

City..... Zone... State.....

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It's Easy to Buy on General's "PAY-AS-YOU-SHOOT" Plan

1. Select the equipment you want, and total your entire order. (Note: You get a 10-day FREE trial on all purchases.)
2. Determine and include your down payment (not less than 10%** or $5.00, whichever is greater); trade-ins accepted as down payments, etc.
3. State on coupon the monthly payments you can make.
4. Mail your order, down payment and short note telling us about yourself, your occupation and two references.

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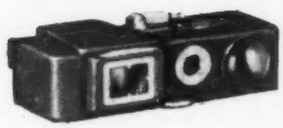
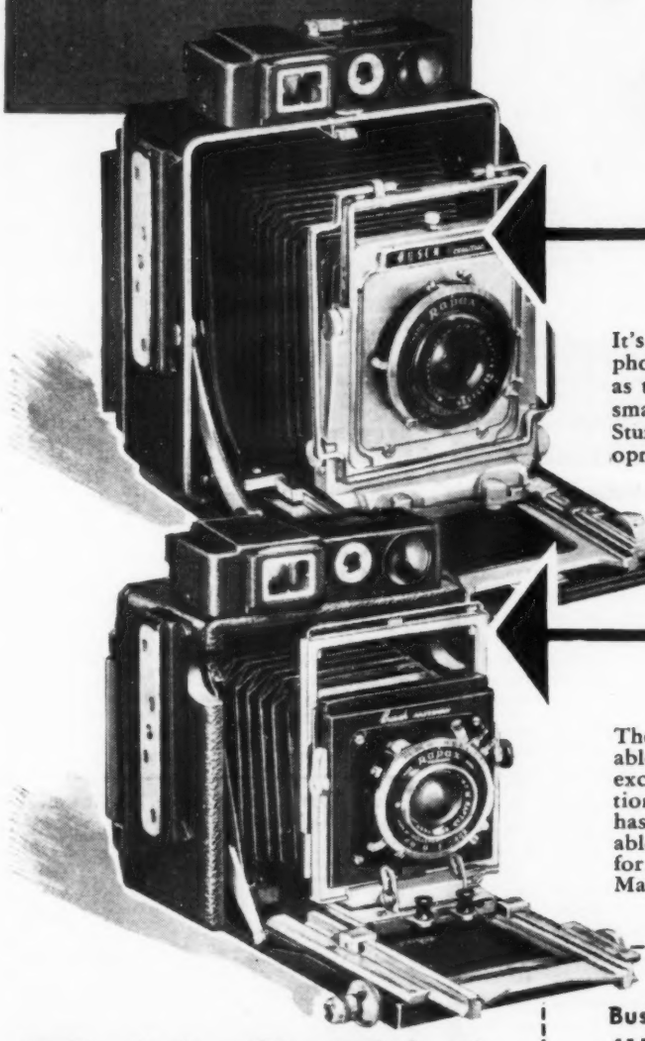
ALSO TWO GREAT STORES IN CHICAGO
In The Loop — MAIN FLOOR MERCHANDISE MART
On The North Side — 2308 W. DEVON AVE

2 *Great Press Cameras by* BUSCH



Both with amazing VUE-FOCUS

Single-window, ALL-IN-ONE Optical View Finder, Range Finder, Night Focusing Light and Automatic Parallax Corrector. Make all focusing adjustments IN SECONDS without taking camera from your eye!



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It's taking the camera world by storm! Amateur and professional photographers everywhere hail the compact, all-metal Busch 4x5 as the greatest press camera advance in fifty years! Fully 1-inch smaller in all dimensions than any other American made 4x5. Sturdy, easy to handle. Features a host of new and exciting developments PLUS improvements on tested features—all working together to make picture-taking easier, faster and BETTER than ever before. See this magnificent photographic instrument at your dealer today. Mail the coupon for complete details.

2¼ x 3¼ PRESSMAN

Thousands in use the world over. Now, this fine camera is available with VUE-FOCUS, the amazing camera-optic miracle made exclusively for Busch by the American-Bolex Stillwell Corporation. Ask to see and handle the Busch 2¼x3¼—the camera that has set the world standard for precision construction and dependable performance in its film size. See this fine camera and discover for yourself why it can help you get BETTER pictures every time. Mail the coupon for complete details.

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ONLY MINIFILM offers you three distinct price quotations!!! Highest trade-in allowances! Lowest selling prices!

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2.—Select that Brand New **or** Like New Camera, **or** equipment, you desire in column one or two.

3.—Deduct the trade-in allowance price from the Brand New or Like New Price.

4.—Then rush us your equipment plus your remittance, or C.O.D. instructions for the balance due. MINIFILM will immediately forward the equipment you desire!—Of course your selection is insured, because our 10 day FREE trial period, full refund terms, one year full guarantee, is always in effect at **MINIFILM!**

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1190 Ave. of the Americas, N.Y.C. 19, N.Y.
Please rush me the following equipment: .....
..... Price.....
Deduct trade-in allowance of my equipment.....
..... Price.....
Enclosed is balance due..... Ship Equip. C.O.D. for Balance due.....
Rush your FREE BARGAIN BULLETIN
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City .....Zone .....State .....
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Due to new Federal regulations, a minimum down payment of 20% is required on all down payment sales.

MINICAMS AT MINIFILM

	New 20% Down	Like New	Trade-in Allowance Value
Univex Mercury I, F3.5	$	$24.00	$15.00
Mercury II, F2.7 ctd lens	72.50	38.50	31.00
Flash Micro 16 Camera	19.95	15.50	10.00
Argus A 2, F4.5, cc	37.58	21.50	16.00
Argus 21, F3.5 ctd, cc	58.08	43.00	34.00
Argus C 3, F3.5 ctd, Flash, cc	78.08	54.00	42.00
Perfex 101, cpld, rfdr, F4.5 ctd	39.99	28.00	23.00
Perfex 101, cpld, rfdr, F3.5 ctd	49.00	36.00	29.00
Perfex 55, cpld, rfdr, F2.8 lens	.....	49.50	40.00
Perfex Deluxe, cpld, rfdr, F2.8 ctd	99.50	68.00	50.00
Bolsey 35 cpld, F3.2 ctd	55.90	41.50	34.00
Kodak "35" F4.5 ctd synchro	57.72	43.00	35.00
Kodak Bantam F4.5 ctd synchro	57.72	43.00	35.00
Kodak "35" w/rfdr F3.5 ctd	86.58	65.00	55.00
Kodak Bantam Special, F2 cpld	.....	129.00	90.00
Retina I, F3.5 lens	89.00	58.00	45.00
Retina II, cpld rfdr F2 lens	185.00	155.00	115.00
Zeiss Ikonta 35, F3.5	83.00	63.00	45.00
35mm Praktiflex F2.9 Victar, cc	95.00	78.00	62.00
Clarus cpld F2.8 ctd	116.25	84.00	65.00
Minox F3.5 lens	.....	155.00	110.00
Stereo Realist	162.50	....	....
Kine Exacta, F2.8 Tessar, cc	235.00	195.00	150.00
Kardon 35, F2 Ektar ctd cpld	306.25	240.00	165.00

ROLL FILM CAMERAS

	New 20% Down	Like New	Trade-in Allowance Value
Univ. Roamer Folding ctd lens	$29.75	$22.00	$16.50
Univ. Roamer F6.3 ctd	36.00	....	19.50
Univ. Roamer II F4.5 ctd	48.00	35.00	29.00
120 Monte Carlo F4.5	48.00	36.00	27.00
120 Monte Carlo, Mini, F3.5	63.75	47.00	36.00
120 Monte Carlo F3.5 Special	63.75	47.00	36.00
620 Kodak Tourist F4.5 ctd Flash Shutt	71.00	55.00	40.00
120 Ikonta B F4.5 Novar cc	69.00	54.00	40.00
120 Ikonta B F3.5 Tessar cc	81.00	64.00	45.00
120 Ikonta C F4.5 Novar cc	72.00	55.00	41.00
120 Super Ikonta A, Xenar F3.5 cc	171.00	125.00	95.00
120 Super Ikonta A, Tessar, F3.5 cc	195.00	135.00	100.00
Super Ikonta B, F2.8 Tessar cc	264.00	175.00	145.00
Super Ikonta BX, F2.8 Tessar cc	330.00	232.00	195.00
Medalist I F3.5 Ektar ctd	....	134.00	90.00
Medalist II F3.5 Ektar ctd	297.50	218.00	175.00

LEICA CONTAX LENSES & ACCESS.

	New 20% Down	Like New	Trade-in Allowance Value
Leica Manual 1948	$4.20	$....	$....
Leitz Filter for Summar	5.20	3.50	2.00
Gen. Leica eveready case	12.30	8.00	5.00
Leitz Elda Positive Printer	37.50	28.00	19.00
Leica Polaroid Filter	31.92	22.00	15.00
Speed-O Copy for **Leica** or **Contax**	38.50	28.75	20.00
Leitz Sliding copying attach	44.27	33.50	....
Leitz Image Erecting finder	87.50	52.50	40.00
Leitz Nooky attach	70.10	55.00	42.00
Leitz Leica Motor	.....	84.00	55.00
28mm F6.3 Hektor lens Leica	.....	110.00	80.00
35mm F3.5 Elmar lens W. A.	123.20	87.00	65.00
50mm F3.5 Elmar lens	98.00	59.00	35.00
50mm F2 Summar lens	.....	83.00	60.00
50mm F2 Summitar lens ctd	225.00	148.00	110.00
5 cm F1.5 T ctd Sonnar for Leica	.....	179.00	125.00
90mm F4 Elmar Tele ctd	155.40	110.00	90.00
90mm F4 Elmar Tele lens	.....	85.00	65.00
135mm Hektor F4.5 Tele	236.00	118.00	95.00
28mm Zeiss Tessar F8 Contax	.....	125.00	100.00
35mm Zeiss Biogon F2.8 Contax	.....	229.00	165.00
85mm Zeiss Triotar F4 Contax	.....	143.00	110.00
85mm Zeiss Sonnar F2 Contax	.....	249.00	180.00
135mm Zeiss Sonnar F4 Contax	.....	180.00	130.00
50mm Sonnar, F2 Contax	.....	69.00	55.00
50mm Sonnar, F1.5 Contax	.....	125.00	105.00
50mm Sonnar, T ctd F1.5	.....	165.00	128.00
Leitz Vidom Finder	.....	42.00	28.00
Jen Leica Flashgun	32.50	24.00	16.00
Leitz VIII Flashgun	63.00	54.00	25.00
Micro Ibso Attach	20.00	.....	65.00
73mm F1.9 Hektor Tele lens	.....	144.00	105.00

35mm Ansco Color Reloads
20 Exp.....5 for 4.90
36 Exp.....3 for 4.90

LEICA, CONTAX, CAMERAS

	New 20% Down	Like New	Trade-in Allowance Value
Leica A, F3.5 Elmar	$.....	$58.00	$40.00
Leica Standard F3.5 Elmar	.....	74.00	55.00
Leica Russian cpld I 3.5 cc	.....	69.00	48.00
Leica D cpld F3.5 Elmar cc	.....	132.00	100.00
Leica III F3.5 Elmar cc	.....	165.00	130.00
Leica III F2 Summar cc	.....	195.00	160.00
Leica III A, F3.5 Elmar cc	.....	175.00	140.00
Leica III A, F2 Summar cc	.....	210.00	175.00
Leica III A, F2 Summar ctd cc	.....	235.00	190.00
Leica III B, F2 Summitar cc	.....	275.00	220.00
Leica III C, F3.5 Elmar cc	280.00	215.00	175.00
Leica III C, F2 Summitar ctd cc	385.00	295.00	225.00
Leica III C, F1.5 Xenon cc	.....	345.00	275.00
	Unctd	Coated	Unctd
Contax I, F2.8 Tessar cc	128.00	155.00	80.00
Contax I, F2 Sonnar cc	155.00	179.00	95.00
Contax II, F2 Sonnar cc	238.00	269.00	185.00
Contax II F1.5 Sonnar cc	289.00	315.00	220.00
Contax III F2 Sonnar cc	268.00	298.00	210.00
Contax III F1.5 Sonnar cc	295.00	345.00	225.00

MINI REFLEX

	New 20% Down	Like New	Trade-in Allowance Value
Argoflex F4.5 ctd cc	$69.63	$54.00	$44.00
Argoflex EM, F4.5 ctd cc	72.90	....	46.00
Ciroflex F3.5 ctd Alphax cc	85.48	64.00	52.00
Ciroflex F3.5 ctd, Rapax cc	107.15	84.00	70.00
Ciroflex F3.5 ctd, Rapax synchro cc	119.19	....	76.00
Ikoflex I, F3.5 Novar, cc	111.00	85.00	70.00
Ikoflex I, F3.5 ctd Tessar, cc	132.00	....	85.00
Korelle Reflex I, F2.9	.....	72.50	50.00
Kodak Reflex F3.5 ctd cc	137.92	105.00	85.00
Rolleicord II A, F3.5 lens, cc	165.00	128.00	90.00
Auto Rolleiflex F3.5 Xenon ctd cc	225.00	175.00	150.00
Auto Rolleiflex II, F3.5 T ctd Tessar lens, cc	291.00	235.00	190.00
Rolleicord I, F4.5 lens	.....	95.00	70.00
3¼ x 4¼ Super D Graflex, RB, F4.5	244.80	....	135.00

PRESS CAMERA

	New 20% Down	Like New	Trade-in Allowance Value
2¼ x 3¼ **Busch** Pressman Box	$73.40	$58.00	$40.00
2¼ x 3¼ **Busch** F4.5 Woll. ctd Rapax, RF	171.70	138.00	110.00
2¼ x 3¼ **Busch**, F4.5 Ektar ctd, RF	189.40	154.00	120.00
2¼ x 3¼ **Crown Graphic** F4.5 ctd, rfdr	226.65	168.00	135.00
2¼ x 3¼ **Pacemaker** Graphic F4.5 ctd Ektar, RF	262.76	215.00	150.00
2¼ x 3¼ **Ann. Sp.** Graphic F4.5 RF, Flash, access	.....	175.00	140.00
6 x 9 cm, **Filmpack** Camera F4.5 **Compur** FPA	.....	54.00	35.00
9 x 12 cm **Filmpack** Camera F4.5 **Compur** FPA	.....	59.50	37.00
4 x 5 **B & J Press Camera** RB, F4.7 **Ektar ctd**, RF, Flashgun case filters	214.00	175.00	135.00
45 Crown Graphic, F4.7 Ektar RF	172.44	....	100.00
45 Pacemaker Graphic F4.7 Ektar RF	296.90	....	170.00
4 x 5 **Linhoff Technika** F4.5 Heliar, RF	450.00	360.00	265.00
4 x 5 **Busch** Pressman less lens	89.50	....	50.00
4 x 5 **Busch** Pressman F4.7 ctd Ektar, RF	239.84	....	....

8MM & 16MM CAMERAS & PROJ.

	New 20% Down	Like New	Trade-in Allowance Value
8mm Keystone K8, F1.9 ctd lens	$64.50	$54.00	$44.00
8mm Revere 99, turret, F2.8 ctd	110.00	72.00	56.00
8mm B & H Companion, F2.5 ctd	89.83	66.00	50.00
8mm B & H Sportster, F2.8 ctd	102.61	75.00	60.00
16mm Revere 750 w. Proj.	142.50	....	85.00
8mm Cine Kodak 20, F3.5 lens	.....	37.00	25.00
8mm Cine Kodak 8-25 F2.7 ctd	64.17	44.00	36.00
8mm Revere 88, F2.5 ctd	77.50	57.50	45.00
8mm Revere 99, turret, F2.8 ctd	110.00	69.50	58.00
8mm Revere 70, Mag F2.8 ctd	127.50	95.00	75.00
8mm Revere 60, turret, F2.8 mag	152.50	115.00	95.00
8mm B & H Sportster	139.48	99.50	78.00
8mm Bolex L8 Ysar F2.8 ctd	102.61	75.00	60.00
8mm Cine Kodak Mag F1.9 ctd Compartment case	169.33	125.00	100.00
8mm B & H Auto 8 turret, Mag ½" F1.9 ctd, 1½" F3.5 ctd	296.22	....	170.00
16mm B & H 70, F3.5 cc	....	65.00	45.00
16mm Cinklox F2.5 ctd	76.15	53.00	40.00
16mm Keystone A7, F2.5 ctd	74.50	55.00	35.00
16mm Revere Mag F2.5 ctd	127.50	....	75.00
16mm Revere Mag F1.9 ctd	155.00	....	95.00
16mm Keystone K 160 750 W	119.50	95.00	75.00
16mm Ampro Imperial, 750 W	276.00	208.00	150.00
16mm B & H Diplomat 750 W	273.30	215.00	175.00
16mm Kodascope 16-10 750 W	119.50	95.00	75.00
16mm Revere Sound Proj. 750 W	287.50	....	170.00
16mm Revere Mag turret F2.5	$152.50	$	$110.00
16mm Cine Kodak Mag F1.9 ctd cc	198.00	148.00	115.00
16mm B & H Autoload Mag F1.9	214.08	165.00	120.00
16mm B & H 70 D turret F1.5	.....	245.00	175.00
16mm B & H 70 DA turret F1.9	307.17	255.00	185.00
16mm Bolex H16, turret FC	282.50	215.00	150.00
16mm Bolex H16 turret FC 1"-F1.4 Switar	466.25	375.00	270.00
16mm Cine Special Camera w F1.9 lens 2 add'l lenses access	.....	550.00	450.00
16mm Cine Special F1.9 lens	586.67	485.00	400.00
17mm Victor 4 turret F1.5 ctd	39.50	32.00	20.00
25mm Woll. lens F1.5 ctd	52.00	41.00	30.00
8mm Keystone R8, 500 W Proj	74.50	56.00	42.00
8mm Revere Deluxe 500 W Proj	120.00	94.00	75.00
8mm Ampro A 8, 750 W Proj	168.00	125.00	100.00
8mm Keystone K108 750 W	138.50	110.00	90.00
8mm De Jur 750, 750 W cc	139.50	110.00	90.00
8mm De Jur, 1000, 750 W cc	174.00	125.00	100.00
8mm B & H Master 400, 750 W cc	187.50	140.00	120.00
16mm Natco Sound Proj. 750 W	299.00	225.00	180.00
16mm Victor Lite-weight 750 W	385.00	310.00	250.00
16mm Ampro Premier 20 750 W	540.00	440.00	350.00
16mm Ampro Century 5 750 W	395.00	320.00	250.00
16mm B & H 179 Sound 750 W	579.00	450.00	350.00

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Leitz 35mm Autofocus Focomat	$168.00
Sunray Arnold D, 2¼x3¼, 3½" F4.5	90.00
Dejur I, 2¼ x 3¼, 3½" F4.5 ctd	118.00
Dejur II, 3¼ x 3¼, 3½" F4.5 ct	90.00
Dejur 4 x 5 Professional, 5½ F4.5 ctd	166.00
Solar 120 2¼ x 3¼, 3½" F4.5 ctd	90.96
Solar 5 x 7 less lens	84.59
Sunray Mastercraft 4 x 5 less lens	112.50
Federal Model 450, 4 x 5, 5½" F4.5 lens	118.00
Kodak Precision A, less lens	140.00
Solar Autofocus, 2¼ x 3½, 3½" F4.5 ctd	163.82
Omega D II, 4 x 5 less lens w/Color Head	192.00
Automega E 3, 5 x 7 Auto Focus	379.17

If your camera isn't listed, write for free appraisal. If your selection isn't listed—write for quotation! Write for our FREE, New Bargain Bulletin—Full of additional selections and current trade-in allowance values!

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Ampe-volt balance gives you *instant, longer lasting* power for either your mechanically or electrically synchronized camera shutters.

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BRIGHT STAR

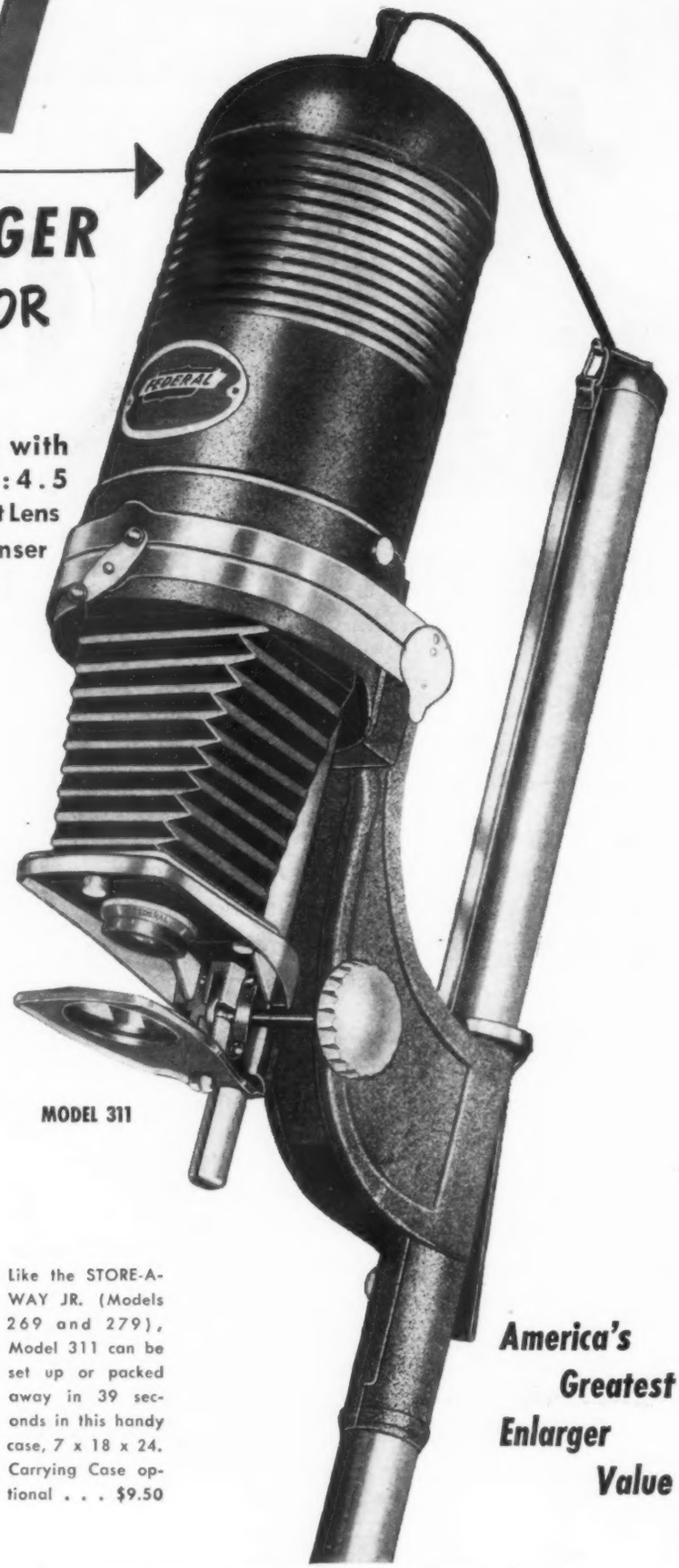
FIRST FOR PHOTOFLASH

A NEW

FEDERAL ENLARGER
STORE-AWAY SENIOR
MODEL 311

69.50 Tax Included

Complete with Octar F:4.5 Anastigmat Lens and Condenser System



MODEL 311

- ★ **NEGATIVE SIZE:** From miniature to 2¼ x 3¼.
- ★ **LENS:** 3½" Octar F:4.5 (4 element) Anastigmat with Iris Diaphram.
- ★ **ILLUMINATION:** Condenser Lens with parabolic reflector.
- ★ **CARRIER:** Convertible for glass or dustless plates. Built-in Focusing Target.
- ★ **FOCUSING:** Non-slip, positive friction drive control.
- ★ **MAGNIFICATION:** 1 to 8 times at the base board. With 3½" lens. Up to 16 times with accessory 2" lens.
- ★ **FILTER:** Removable type for 49 mm ring mounts.
- ★ **BASEBOARD:** All welded reinforced steel 16" x 18".
- ★ **UPRIGHT POST:** Two section, detachable 36" tubular steel post permits setting up enlarger in 39 seconds.
- ★ **CLUTCH AND COUNTERBALANCE:** For easy one-hand control.
- ★ **CONSTRUCTON AND FINISH:** Welded steel; two-tone wrinkle finish.

Like the STORE-A-WAY JR. (Models 269 and 279), Model 311 can be set up or packed away in 39 seconds in this handy case, 7 x 18 x 24. Carrying Case optional . . . $9.50

America's Greatest Enlarger Value

FEDERAL OF BROOKLYN

FEDERAL MANUFACTURING & ENGINEERING CORPORATION
Makers of Federal Enlargers, Cameras and Microscopes
213 STEUBEN STREET **BROOKLYN 5, NEW YORK**

world's finest 35mm camera

KARDON U.S.A.

Look At These Features:

IMPROVED FOCUSING
Fumble-free finger-tip focusing for quick, easy operation. Helical threads rotating through 504° insure critical on-the-button focus.

NON-COLLAPSIBLE LENS MOUNT
Camera is ready for instantaneous use . . . no missed shots due to failure to extend lens. No wobble . . . no play in lens mount.

WORLD'S FINEST COLOR LENS
Kodak Ektar F:2 coated lens with stops down to F:16.

FOCAL PLANE SHUTTER
Speeds from 1/1000 sec. to 1 sec. Also bulb and time. Advancing film winds shutter automatically . . . prevents double exposures.

SHORTER FOCAL LENGTH
47mm lens gives wider field of coverage—greater depth of focus.

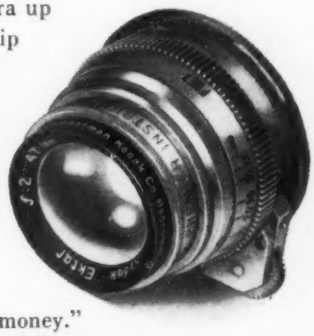
RIGID STAMPED DURALUMIN BODY
Keeps plane of lens and film in accurate relationship . . . essential in precision photography.

MADE AND SERVICED IN AMERICA
Assures factory service and genuine replacement parts whenever required.

$262.50
plus applicable tax

Tops for color photography . . .
The same features that make the Kardon ideal for all-purpose photography are even more valuable to the photographer who works in color. Extreme range of shutter speeds and lens openings allow more hours of daylight shooting under widely varying light conditions;—gives greater lee-way when working with artificial light. When speed counts you'll find the non-collapsible lens mount always ready for action . . . rock-steady as only a rigid mount can be. This exclusive lens mount incorporates the world's finest color lens . . . with fumble-free fingertip focusing for quick, accurate operation. The result: sharp, true-to-life-photos! that give the Kardon user more *good* shots to the roll. See the Kardon at your dealer today or write for free descriptive booklet.

LEICA OWNERS! Bring your camera up to date. The Kardon mount with finger-tip focusing and Kodak Ektar coated f:2 lens is now available. Fits all Leica cameras . . . couples perfectly to rangefinder. **$120.** plus applicable taxes



"... the world's best lens for my money."
—*Mabel Scacheri, Camera Editor, N. Y. World Telegram*

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BUY

THE ONLY TRULY POST-WAR PROJECTOR YEARS AHEAD OF ALL OTHERS IN DESIGN AND PERFORMANCE!

the **FODECO 8**

COMPARE

with any 8 mm projector — regardless of cost! None have all the features of the modern Fodeco 8! Yet, because of simplified design and elimination of unnecessary parts and tooling costs, you get the Fodeco 8 Projector for the amazing price of only $89.50.

Complete with self contained Carrying Case.

When you see the smart, modern styling of the Fodeco 8, you realize it's the projector you've been waiting for. Learn the facts about it — that it's completely new, completely different, without gears to get out of order, and sprockets to tear your film — and you want it. Especially at its amazing low price of only $89.50. Complete with f1.6 lens and 750 watt lamp! Have your dealer demonstrate the Fodeco 8 — you'll be delighted with its unmatched performance — how easy it threads and its rapid motor rewind. Go to your dealers! See the Fodeco 8 today!

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ASA Film Speeds—Easy One-Hand Operation—Accurate—Ruggedly Constructed for Black and White or Color — For Movie or Still, with Case.
Regular $25.95 Special $11.75

SALE ON FLASH BULBS G.E. & WABASH

		Carton		Case
Press 25	(10)	$1.41	(120)	$16.98
#0	(10)	1.41	(140)	18.98
Press 40	(8)	1.31	(120)	17.98
#SM	(8)	1.18	(120)	15.90
#11	(8)	1.18	(120)	15.90
#5	(8)	1.11	(120)	15.00
#6	(8)	1.26	(120)	17.30
#22	(6)	.99	(120)	17.70

EXPOSURE METERS

	New	Like New
DeJur 5B	$14.50	$9.00
DeJur Lifetime	32.50	25.00
G.E. DW58	19.95	14.95
G.E. PR 1	32.50	24.50
Norwood	32.03	25.00
Weston Master	29.67	22.50

ENLARGERS

	New	Like New
Compco 2¼x3¼ w/lens	$34.44	$24.00
DeJur I 2¼x3¼ w/lens	118.65	90.00
DeJur II 3¼x4¼ w/lens	99.00	....
DeJur Prof. 4x5 w/lens	169.50	130.00
Federal 269 f6.3	39.50	....
Federal 312 f6.3	53.00	....
Federal 4x5 f6.3	112.50	87.00
Kodak Precision A	140.00	107.50
Leitz Focomat II B	168.00	125.00
Omega D II 4x5	196.58	....
Photosphere f6.3	33.90	24.00
Solar 5x7	84.50	....

NEW PRESS CAMERAS
Available for Immediate Delivery

2¼x3¼ Pacemaker Speed f4.5 Optar	$221.25
3¼x4¼ Pacemaker Speed f4.7 Optar	204.00
4x5 Pacemaker Speed f4.7 Optar	206.90
2¼x3¼ Pacemaker Crown f4.5 Ektar	185.15
4x5 Pacemaker Crown f4.7 Optar	171.30
Kalart Camera of Tomorrow	379.50
4x5 Linhoff Technika Model III	450.00

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4x5 Ihagee f4.5 Tessar, Focal Plane Heiland Flash Gun, Acc.	$125.00
9x12 Ica f4.5 Hugo Meyer Rangefinder Springback, Acc.	95.00
9x12 Agfa f4.5 Coated Ektar in Supermatic X Shutter	85.00
9x12 Agfa Standard f4.5	45.00
9x12 Ica f4.5, Acc.	40.00
9x12 Reconnar f4.5, Kalart R.F.	95.00
9x12 Kawee, 13.5cm f4.5 Tessar, Compur	69.50
6x9 Ideal f4.5 Tessar, Compur	64.50

ROYALTONE GUARANTEE

Your purchase is protected. We guarantee you full value refund or exchange if item is returned within 10 DAYS. Use the 10 DAY TRIAL PLAN TO TEST YOUR PURCHASE. If not entirely satisfactory, refund will be made with no questions asked.

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	New	Like New
Kodak Tourist 620 Synchro—Kodet lens	$28.86	$....
Kodak Tourist 620 Synchro—f8.8 lens	42.14	....
Kodak Tourist 620 Synchro—f4.5 lens	71.00	59.50
Vigilant 620 f4.5 Supermatic	....	52.50
Vigilant 620 f6.3—Built-in Synch.	42.14	34.00
Vigilant 620 f4.5 Kodamatic	61.18	50.00
Monitor 620 f4.5 Kodamatic	69.26	58.00
Medalist I f3.5 Ektar	....	142.50
Medalist II f3.5 ctd. Ektar, Case	312.50	235.00
Agfa 120 f8.8 lens	....	12.50
Agfa PB20 f6.3 lens, case	....	28.50
Agfa Postcard f6.3 lens	....	10.00
Contessa Nettel 129 f4.5 Tessar, Compur	....	24.50
Roamer II 620 f4.5 ctd. Synchro Shutter	48.00	36.00
Certix 120 f4.5 Radionar, Compur Rapid	....	47.50
Balda 120 f2.9 Cassar, Compur, Case	....	65.00
Super Sport Dolly f2.8 Tessar, Case	....	90.00
Ikonta A f4.5 Nettar	....	35.00
Super Ikonta B f2.8 Tessar, Coupled	264.00	165.00
Super Ikonta BX f2.8 Tessar, Coupled	330.00	....
Ikonta B f4.5 Zeiss, Case	69.00	55.00
Ikonta B f3.5 Zeiss, Case	81.00	67.50
Ikonta B f3.5 Tessar, Case	105.00	84.00

35mm CAMERAS

	New	Like New
Agfa Karat f2.8 Xenar, Coupled	$....	$80.00
Argus A2 f4.5 Coated, Case	37.58	28.00
Argus 21 f3.5 Markfinder, Case	58.08	44.50
Argus C2 f3.5, Case	....	42.50
Argus C3 f3.5, Coupled, Flash-gun, Case	78.08	59.50
Bolsey f3.2 Coated, Coupled	55.90	....
Clarus f2.8 ctd. Wollensak, Case	116.75	....
Contax II f2 Sonnar, Case	....	240.00
Contax III f2 Sonnar, Case	....	298.00
Contax III f1.5 Sonnar, Case	....	325.00
Kine Exacta f2 Biotar, Case	425.00	298.00
Kardon f2 Coated Ektar	306.00	....
Bantam Special f2 Ektar	....	127.50
Kodak Retinette f3.5, Compur, Case	....	59.50
Kodak 35 f4.5 Flash Kodamatic	57.72	47.00
Kodak 35 f3.5 Rangefinder Model	86.58	67.50
Kodak Bantam f4.5 Coated	....	32.00
Kodak Flash Bantam f4.5 Coated	57.72	45.00
Leica F f3.5 ctd. Wollensak	....	140.00
Leica F f2 Summar	....	175.00
Leica G f2 Summar, Case	....	215.00
Leica III B f2 Summar	....	300.00
Leica III C f3.5 Elmar	280.00	215.00
Leica III C f2 Summitar	385.00	298.00
Jubilette f2.9 Radionnar, Compur, Case	....	45.00
Perfex f3.5 lens, Case	....	28.00
Perfex 55 f2.8 ctd. Wollensak, Case	99.00	55.00
Perfex 101 f4.5 Woll., Coupled	39.99	27.50
Universal Bucaneer f3.5, Coupled	65.00	48.00
Zeiss Ikonta 35 f4.5, Case	83.00	65.00
Zeiss Ikonta 35 f2.8 Xenar, Case	99.00	75.00
Voightlander Vito f3.5, Compur	89.00	59.00

REFLEX CAMERAS

	New	Like New
Argoflex f4.5 ctd., Case	$69.63	$52.50
Ciroflex f3.5 Alphax, Case	85.48	64.50
Ciroflex f3.5 Rapax, Case	107.95	84.00
Ciroflex f3.5, Synchro, Case	110.69	....
Auto Rollei f3.5 Xenar Coated	261.50	189.00
Auto Rollei f3.5 Tessar	....	198.00
Kodak Reflex f3.5, Case	137.92	105.00
Ikoflex I f3.5 Zeiss, Case	111.00	87.50
Ikoflex I f3.5 Tessar, Case	132.00	102.50
Uniflex II f4.5, Case	75.00	55.00
Graflex 2¼x3¼ Ser. B 5" Ektar	157.50	120.00
Super D Graflex 3¼x4¼ R.B. 6" f4.5 Ektar, Auto. Diaphragm	244.80	....
Super D Graflex 4x5 R.B. 7½" Kodak Ektar, Auto. Diaphragm	259.35	....
3¼x4¼ R.B. Graflex D 18cm f3.5 Xenar, F.P.A., Acc.	....	160.00
4x5 Auto Graflex B&L f4.5 Tessar	....	95.00
6x9 Ica Reflex f3.5 Triotar, F.P.A.	....	45.00

KODAK ABC PHOTO LAB OUTFIT

contains all the fundamental equipment needed for developing and printing your own pictures plus an all-metal printer which serves as a packing unit when the set is not in use.
Regular $7.58 Special $6.29

SENSATIONAL VALUE

Only 79 left at this price.

See-Sharp focusing device for enlargers—magnifies the easel image and increases the brightness. When it's sharp on the See-Sharp it's needle sharp on the print. Makes critical focusing easy. All metal, monel base.
Regular $3.20 Special $1.59

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White Greeting Card Envelopes:
100 . . **60c** 500 . . **$2.00** 1000 . . . **$3.45**
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4¼x5½ Kodabromide E DW Straight or Deckle Edge:
25 . . . **60c** 100 . . . **$1.96** 500 . . . **8.38**

Kodak Print Embosser	1.25
Kodak Embossing Guide	.75
Kodak Greeting Card Mask Series 23	1.00
Kodak Greeting Card Negative 8x10	1.50
Kodak Edge Tinting Outfit	1.50

DARK ROOM AIDS

	Regular	Sale
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Arel 1500 Watt Print Timer	19.95	10.95
Cykon All Metal 5x7 Printer	25.95	17.80
Beacon All Metal 5x7 Printer	15.15	11.29
Kodak All Metal Printer #2	32.08	24.00
Alfen Montage Kit	4.50	2.70
Kodak Studio Scale	8.50	6.98
6" Chandler Trimmer	3.25	2.49
6" Chandler Deckle Trimmer	4.25	3.49
Bradley 10" Trimmer	6.00	4.50
Bradley 12" Trimmer	8.00	6.00
Bradley 15" Trimmer	15.00	12.00
Vokar Film Tank Agitator	5.95	3.57
Haynes K2 Densitometer	12.95	10.95
Kodak Automatic Tray Siphon	5.25	4.20
Lott 12x20 Chromium Dryer	20.95	17.90
Kriser 1000 W. Foot Switch	7.50	6.00
Willo Variable Vignetter	1.75	1.44
Willo Dodgette Set	1.29	.98
Pietrol Diffuser	4.95	3.98
Kodak Projection Print Scale	1.39	1.19
Kodak Enlarging Data Guide	....	.50
11x14 All Metal Precise Enlarging Easel	7.50	6.49

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ASSEMBLE YOUR OWN BINOCULARS!

COMPLETE OPTICS!

COMPLETE METAL PARTS!

Save More Than ½ Regular Cost

GOVT'S 7 x 50 BINOCULARS!

Here's an unusual opportunity to secure a fine set of Binoculars at a substantial saving of money. Offered here are complete sets of Optics and Metal Parts for the 7x50 Binoculars. These components are new and all ready for assembly. We supply full instructions. Limit — 1 set of Metal Parts and 1 set of Optics to a customer.

METAL PARTS — Set includes all Metal Parts — Completely finished—for assembly of 7x50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy Binocular Carrying Case is optional with each set of Metal Parts.

Stock #842-P....$39.40 Postpaid, plus $4.80 for Case—
Total $44.20

OPTICS — Set includes all Lenses and Prisms you need for assembling 7x50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.

Stock #5102-P—7x50 Optics.....$25.00 Postpaid

(These are standard American-made parts . . . not Japanese, French or German.)
If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

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No Carrying Case with any Sets shown below.

COMPLETE OPTICS & METAL PARTS—Model M13A1. 6x30 Binoculars (waterproof model). Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.

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OPTICS FOR 6x30 BINOCULARS—(No Metal Parts). Perfect and low reflection coated.

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Optics and Metal Parts Are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.

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An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and over-water observations. Easily snapped on and off over the eye-cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.

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Above Polarizing Attachment also adaptable to Govt. 6x30 Binoculars with substitution of special eye-cups.

Stock #20,010-P—6x30 Eye-cups.....75c pr. Postpaid

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Optical Instruments, Magnifiers, Photographic Gadgets and do Hundreds of Experiments with our Low Cost Lenses.

To Translate Millimeter measurements: 25.4 mm. equals one inch.

TELESCOPES

8 Power ELBOW Telescope

Gov't Cost $200!

***Our Price* $17.50**

Big 2" diameter objective. All lenses Achromatic. Amici prism erects the image. 4 built-in filters—clear, amber, neutral and red. Slightly used condition but all guaranteed for perfect working order. Weight 5 lbs. Can be carried but a trifle bulky.

Stock #943-P .....$17.50 Postpaid

6 POWER GALILEAN TELESCOPE — (Commercial Surplus) 28mm dia. Achromatic Objective Lens. Sturdily constructed of Aluminum. 7" long, extends to 9". Complete with carrying case.

Stock #941-P .....$3.00 Postpaid

SENSATIONAL BARGAINS IN WAR SURPLUS OPTICS

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Read entire page carefully each month. There are often new items of interest. Be sure to specify "stock numbers" and enclose payment with your order. Buy with complete confidence that merchandise will be exactly as represented.

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GOVT'S FIRE STARTING LENSES

(Govt. cost 60c—Our Price 25c ea.)

Issued during war for emergency use to start fires if lost without matches. Double convex lens—51 mms dia. . . . F.L. 89 mms. Edges may have slight chips as perfect edges were not required by Govt. specifications. May be used as magnifying lens. Also can be used as condensing lenses in 35 mm projectors.

Stock #1093-P.....25c ea. Postpaid

SPECIAL OFFER—50 for **$11.25** or 100 for **$20.00**

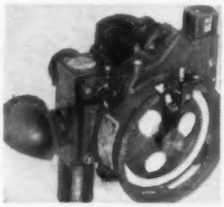
RAW OPTICAL GLASS . . . An exceptional opportunity to secure a large variety of Optical Pieces both Crown and Flint glass (seconds) in varying stages of processing. Many prism blanks.

Stock #763-P—8 lbs. (min. wt.).....**$5.00 Postpaid**
Stock #702-P—1½ lbs. ..... **1.00 Postpaid**

ANNOUNCING! 1948 Annual Gadget Contest. IT'S FUN! IT'S EASY! BIG CASH PRIZES for Optical Gadget IDEAS! Write for Entry BLANK and Complete Details!

SEXTANTS

SENSATIONAL BARGAIN! BUBBLE SEXTANTS



These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is Wooden Carrying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells — not furnished) aux. 2-power Galilean Telescope Allen wrench. 1 spare marking point. Wartime used. **BUT COMPLETELY REPAIRED, COLLIMATED AND PUT IN GOOD WORKING ORDER.** Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: if not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.

Stock #924-P .....$12.50 Postpaid

Same **SEXTANT** as above but **BRAND NEW** and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nightime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.

Stock #933-P .....$22.50 Postpaid

POLARIZING OPTICAL RING SIGHT

(Unmounted). Used in gun sights—especially for shotguns. As you look through, you see a series of rings that you superimpose on your target. No front sight required. Increases degree of accuracy.

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SIMPLE LENS KIT—Some gov't surplus, some commercial surplus, some chipped rejects, some perfect, few coated . . . in any event an excellent bargain. Containing Plano Convex, Double Convex, Concave, Miniscus Lenses. Dia. range 5mm to 40mm. Assorted focal lengths.

Stock #5-P—45 lenses .....**$ 5.00 Postpaid**
Stock #10-P—80 lenses .....**$10.00 Postpaid**

Set #1-P — "Our Advertising Special" — 15 lenses for **$1.60 Postpaid,** plus 10-page idea booklet. For copying ULTRA CLOSE-UP SHOTS, microphotography, experimental optics, magnifying and for making a two-power f/16 Telephoto Lens. "Dummy Camera," Kodachrome Viewer. DETACHABLE REFLEX VIEWFINDER for 35mm cameras, stereoscopic viewer, ground glass and enlarging focusing aids, TELESCOPES, low power Microscopes and for many other uses.

LENS CLEANING TISSUE—1st quality, sheet size 11"x 7½". Made to govt. specs. Free of abrasives. High wet strength.

Stock #721-P—500 sheets.....**$1.00 Postpaid**

35 MM. KODACHROME PROJECTING LENS SET—Consists of 2 Achromatic Lenses for projecting, plus 2 Condensing Lenses and piece of Heat Absorbing Glass with directions.

Stock #4029-P .....$3.10 Postpaid

MOUNTED PROJECTING LENS SYSTEM

F.L. 91.44 mm. (just right for 35mm. Projectors.) Speed of F1.9 Outside dia. of mount at one end of 60 mm. Length of mount 64 mm.

Stock #4033-P.....$3.00 Postpaid

THREADED OUTSIDE MOUNT FOR FOCUSING ABOVE SYSTEM
(Not Illus.) Stock #715-P.
$1.00 Postpaid

CONDENSING LENS SET — Consists of 2 Condensing Lenses with diameter of 2". Used for making 35mm projectors or many other purposes.

Stock #4034-P .....75c Postpaid

CONDENSING LENSES — Seconds, but suitable for Enlargers and Spotlights.

Stock #1061-P—6½" dia., 9" F.L.....**$2.50 Postpaid**
Stock #1080-P—5" dia. 7" F.L. .....**$1.00 Postpaid**

We have a Limited Quantity of Condensing Lenses—seconds—ranging from 4½" to 8½" in dia. with various focal lengths. Send for Free Bulletin titled **"MISCELLANEOUS CONDENSING LENSES—P."**

NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"

Contains wide variety of projects and fully covers the fascinating uses of all Lenses in sets listed above . . . **only $1.00 Postpaid.**

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For home and professional movies at their best. The convenience of magazine loading — a turret front that mounts three lenses, five operating speeds plus a powerful time tested motor. Its fine performance and fine pictures will thrill you.

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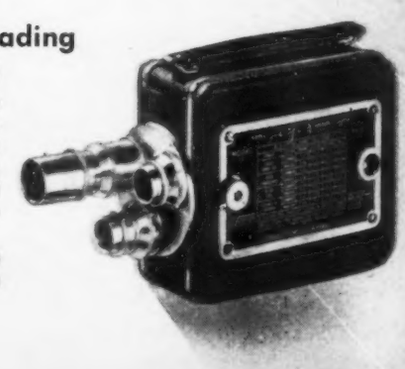

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AT BETTER DEALERS EVERYWHERE

CANDID SHOTS

by the Editor

CLOSING DATE for the big 1948 Picture Contest has passed and the judges are busy examining the many thousands of black-and-white prints, color prints, and color transparencies that have been entered by readers throughout the country and in many foreign lands. According to early indications the task of selecting the prize-winners will not be an easy one as there are many fine pictures to be considered. But the big job is under way, and winners will be announced in the March, 1949 Contest issue, where many of the prize pictures will be reproduced.

We remind all contestants who sent their pictures in during the early stages of the contest that whether or not they won one of the special monthly awards, their photographs are eligible for the final judging. Incidentally, the 648 prizes to be given amount to $53,200 in U. S. Savings Bonds. This is in addition to the $6,800 in Savings Bonds already sent to recipients of the special monthly awards. Watch for the list of winners. You may be included among them!

NEXT MONTH we bring you the giant annual Salon issue, greatly enlarged, and packed with special features and dozens of pages of interesting pictures reproduced in both black-and-white and color. Among the many authors and photographers represented are such outstanding names as Karsh, Willard D. Morgan, Fritz Henle, Georgia Engelhard, Blumenfeld, Ray Atkeson, Harry Shigeta . . . an imposing array of writers and photographers brought to you in a single issue. Like the special darkroom issue, Picture Contest, and Directory, this annual Holiday Salon number is another "special" which POPULAR PHOTOGRAPHY brings to its readers in 1948. You won't want to miss it, so be sure of getting your December issue by subscribing today or reserving a copy at your camera store or newsstand.

WE GOT to thinking the other day about the yearly problem of Christmas shopping. Each year on about December 23rd we solemnly resolve that *next* year we'll get an earlier start and have the whole job taken care of in plenty of time to avoid last-minute rushing around and disappointments which result from "sorry, we just sold the *last* one!" It looks like cameras, accessories, and other photographic equipment will be reasonably plentiful this year for the first time since the war, so why not make it a photographic Christmas! There are items to fit every pocketbook and enough variety to suit all tastes. Now is the time to get the youngster in the family started in the hobby with a camera all his own. Or how about one of those attractive darkroom kits which provide the beginner with everything he will need for developing his own film and making prints? Numerous accessories such as tripods, filters, slip-on lenses, flash equipment, gadget bags, slide projectors, screens, movie editors and titlers, photographic books, albums, and others too numerous to mention, are among the items that will bring happiness to picture-taking members of the family and friends. Your big October Directory of Photographic Equipment and the current ads will supply you with plenty of ideas for your Christmas list. Incidentally, keep yourself in mind, too, when the family begins a casual discussion of the approaching visit of good old Santa. A helpful hint may bring you that badly needed gadget for your outfit.

Ah, yes. All this brings to mind the yearly photographic Christmas greeting. It's not too early to begin casting about for ideas. If you find the going tough, watch for the December Salon issue, where you will find reproduced the winners in the 1947 Christmas Card Contest. One of these prize greetings may suggest an idea for your own 1948 card.

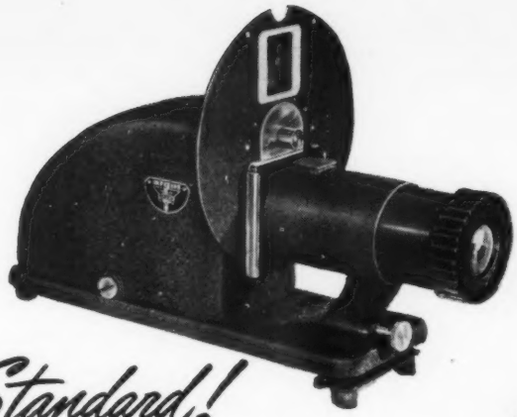
MORE and more, photography becomes a vital part of daily living through its applications in education, science, and industry. Here are just a few movie items of interest gleaned from the press, in case you didn't happen to see them in your own local paper. One story tells how the two-reel motion picture is rapidly joining the textbook as a major method of teaching in America. Educators learned about the teaching efficiency of movies and other audio-visual aids during the war, and today courses in the use of these media are being given in almost every teachers' college and university. Several organizations now produce films for use in classrooms, and local film councils throughout the country help communities find ways to use visual materials for civic purposes.

Motion pictures also have recorded solar flares in an unusual film made by the McMath Hulbert Observatory of the University of Michigan. The film, which pictures forty-five flares at four-hour intervals, compresses into twelve minutes of viewing time the 180 hours of observations made in April and May. It will enable astronomers to help correlate solar activities with terrestrial events.

A newly patented crime camera, called the Detectograph, is designed to take movies of a bandit while he is in the process of committing the crime. The camera is secreted in a wall near safes and cash registers, and can be set in motion by the clerk being held up or from other parts of the store or office. At night in unattended places it can be put into action by means of photoelectric cells. Burglars, beware! *Frank Fenner, Jr.*

Popular Photography — Frank Adams

"Say, Jack . . . have you had any experience with high-speed shutters?"



Standard!

PA-100 PROJECTOR

$27.75. Carrying Case $4.10 when purchased with Projector. Film-strip holder $3.95. 100 watts.

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PA-300 PROJECTOR

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Photos by Ozzie Sweet—*Taken with Ilex Acme Synchro Shutter No. 3 with 5½" Paragon lens. Lights—Fotolux model 3S360C speedlight unit. Three tubes were used placed four feet from subject. Shutter 100th at F16.*

cats always land right!

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Here's what Ozzie Sweet says: "For my money Ilex Acme Synchro Shutters are the most versatile shutters that can be made. Ilex Shutter and Paragon Lens is really a crackerjack combination. My assignments are practically all color shots and involve a lot of travel. My equipment gets pretty rough treatment. Ilex Shutters are rugged and can take punishment. I have taken more than 300 national magazine covers with Ilex equipment. Cats always land right! I mean it when I say, 'You always land the right picture with Ilex'."

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WINNERS OF

4th Special Monthly Awards

IN THE 1948 POPULAR PHOTOGRAPHY PICTURE CONTEST

Congratulations to six more Award Winners whose pictures reproduced here were picked by the Contest judges from among the color and black-and-white entries received between June 2 and midnight July 1, 1948. Due to mechanical limitations, Color Award Winners are reproduced in black-and-white. All pictures received during the course of the Contest are eligible to compete in the final judging now in progress. The prize winners in this, our first post-war competition, will be announced in the special March, 1949 Contest Issue of POPULAR PHOTOGRAPHY.

SEA SPRAY **DONALD E. ENGLISH**

1st Award

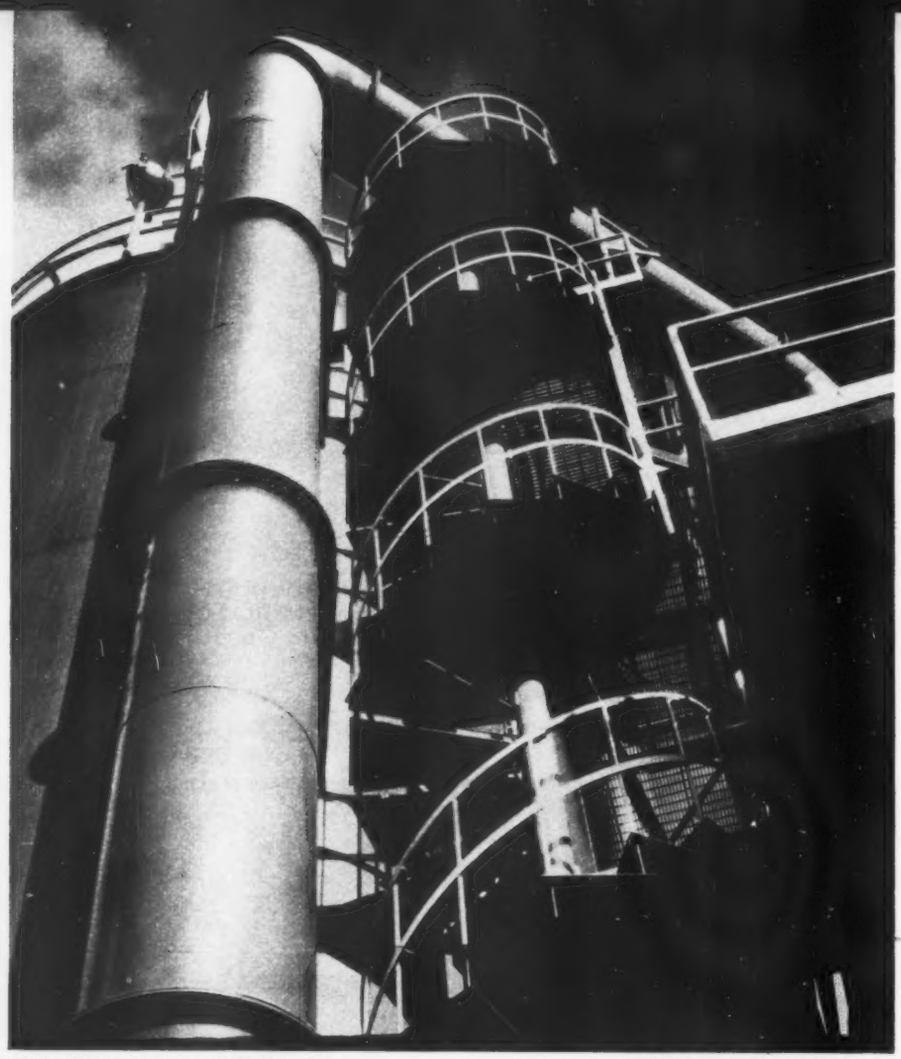
COLOR

"Sea Spray," by Donald E. English of Wilmington, California, has been granted first award in color this month. The photographer, also a top winner last month, took this picture with a 4x5 Graphic View and 127-mm Kodak Ektar *f*/4.7 lens on Ektachrome film. Exposure was 1/50 second at *f*/8 in sunlight with a G-E No. 22 flash fill-in.

Plaque

and U. S. Savings Bond

$500



BEAUTY AND INDUSTRY WILBUR K. BRAGG

2nd

COLOR

"Beauty and Industry," the work of Wilbur K. Bragg of Inglewood, California, is this month's second award winner in the color class. The shot was made in late afternoon at the Dow Chemical Plant, Inglewood, with a 4x5 Brand View camera and 6½-inch Ilex Paragon *f*/4.5 lens. Exposure was made with a C-33 filter, ½ second at *f*/32 on Daylight Ektachrome film.

U. S. Savings Bond

$250

3rd

COLOR

"Here's To You," a fine character study by Thomas Limborg of Minneapolis, Minnesota, is the winner of the third color award this month. Limborg took the picture with a Kodak Medalist II and 4-inch Ektar *f*/3.5 lens on Ektachrome Type B sheet film. With one 1500-watt main light and one 500-watt fill-in (both 3200 K lamps) the exposure was 1/10 of a second at *f*/4.

U. S. Savings Bond

$100

HERE'S TO YOU THOMAS LIMBORG

FEEDING TIME **ALBERT STUPKA**

1st Award

BLACK-AND-WHITE

This striking action shot, top award winner in the black-and-white class this month, was made by Albert Stupka of South Bend, Indiana. He used a 2¼x2¼ Automatic Rolleiflex, 7.5-cm Zeiss Tessar *f*/3.5 lens, and light yellow filter. Exposure, 1/500 second at *f*/5.6 on Ansco Supreme.

Plaque and U. S. Savings Bond $500

THREE FACES — LEROY H. MILLER

2nd

BLACK-AND-WHITE

"Three Faces," by LeRoy H. Miller of Goshen, Indiana, has been selected as winner of the second award, black-and-white, in this fourth phase of our contest. He took the picture of these Amish twins with a 2¼x 3¼ Speed Graphic and 105-mm Kodak Anastigmat *f*/4.5 lens. Illumination was provided by one No. 2 Photoflood in ceiling fixture plus daylight. Exposure was 1/10 second at *f*/11 on Ansco Superpan Portrait.

U. S. Savings Bond

$250

SUNBURST — JOHN ADRIAAN

3rd

BLACK-AND-WHITE

"Sunburst," a sparkling study in backlighting, is the work of John Adriaan, Cape Town, South Africa. The photograph has been granted the third award, black-and-white division, in the fourth judging. Adriaan made the picture in Cape Town with a 3¼x4¼ Speed Graphic camera, 127 mm Kodak Ektar *f*/4.7 lens, and medium yellow (Wratten K-2) filter. The exposure given was 1/200 second at an aperture of *f*/11 on Kodak Super-XX film.

U. S. Savings Bond

$100

Big Lessons From Small Prints

By making small pictures you can train your eye to recognize good subjects and develop a feeling for better composition

By
GODFREY FRANKEL

THE CUSTOM of enlarging all small camera negatives has been accepted as standard practice for a long time among advanced workers. This has naturally lead to the habit of visualizing all prospective picture material in an enlarged form.

The stereotyped rules of photography are legion, and this is certainly one of the old standbys. As a result, most exhibition prints are made in sizes ranging from 11x14 up to 16x20, regardless of subject matter. Impressive though these big enlargements may be, they have now become so common that a small print—say 5x7 or even 4x5—could be refreshing to the judges if subject matter were appropriate and the print were technically excellent.

Actually there have been instances where exhibition prints were voted "out" because inappropriately large with respect to subject matter. In more than one case a photographer has enlarged a fine negative to a size which he thought necessary to gain favorable attention of salon judges even though to him the picture was just "too big." After its rejection by several juries this same picture has been sent out again, but in a very much smaller size, and been accepted for hanging. Even the photographer who limits his picture taking to making record shots of home, family, and routine events, and who relies largely on contaet prints, can produce pictures of finer quality by giving some thought to the matter of subject and composition.

I believe that picture size should be related to picture content and intent. Some photographs look better large, while others look better small. Picture size is just another variable to consider.

In an effort to satisfy myself more fully with regard to the virtue of small prints, I determined to take some pictures that would be appropriate for the diminutive format. Many facets of a city, I thought, would look more meaningful as contact prints, especially the small, yet not always less significant, parts of many commonplace city scenes. The scenes had been pictured many times before in their entirety, but these important details had been lost.

As an experiment I took a series of 2¼x2¼ pictures in New York to illustrate this point. I tramped up and down the streets looking for these little fragments that would ordinarily be subordinated in a picture of the larger scene and in a big print. In my project the 2¼x2¼ contact print would have to stand by itself, which meant that picture content must lend itself better to this size.

I found material in the segments of the elevated train and subway structures; in the iron grill work at a tenement entrance; in the street and store signs; and in almost all the various elements that make up the physical life of the city. Often these details reflect the history of a period, reveal the character of the community, or just tell a simple legend on a storekeeper's window. Sometimes they are sheer poetry searching into the innateness of things. Abstracted from their whole, they make interesting designs and patterns in themselves. And after a while your eye will be trained to seek them out.

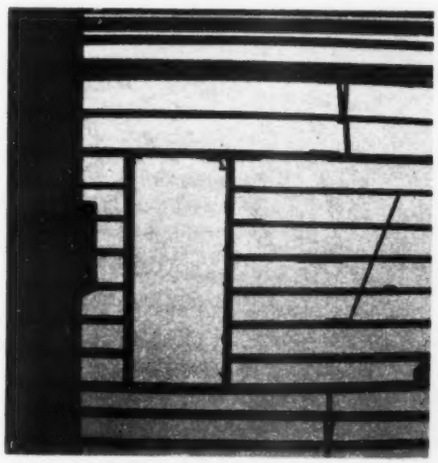
Most of the pictures I made were taken at six to eight feet from the subject. As a result of this experience, a number of elementary rules of composition were reemphasized. The subject should clearly dominate or carry the small picture, even more so than in an enlargement. The picture must be kept simple; units of composition should be few, with sky area and extraneous matter held to a minimum.

The essential thing is the detail itself, and the ability of the photographer to extract it. After some practice with the small print you will notice a new gem-like quality not found in big enlargements. Subject interest will also be heightened as the result of careful selection and simplification, and greater tone scale will result from the use of chloride papers if contact prints are made.

Try your hand at making some shots with the small print in mind. As a pictorialist you will introduce a refreshing change of pace to your work and develop your insight and analytical skill. As a camera fan who limits his work to simple record photography, you will find your print album taking on a "new look."—■

A simple storekeeper's sign reveals the character of an entire community in this small but effective story-telling print.

Just loaves of bread in a shop window inform the viewer that this picture was made in front of a neighborhood bakery.



Grill work at a tenement entrance has become only an abstract pattern in this effective and appropriately small print.

A small segment of city life is shown in this contact print with a gem-like quality not found in big enlargements.

Alfred Hitchcock, who can be seen, hand in pocket, standing beside the color camera, here is rehearsing his cast before starting a take. The chest in foreground, table at rear right, and other pieces of furniture all were moved continuously during the flow of action.

MY MOST EXCITING PICTURE

By ALFRED HITCHCOCK

As told to Favius Friedman

One of Hollywood's top directors tells all about the revolutionary techniques and tricks which were employed during the production of Warner Brothers' sensational and recently released murder mystery in Technicolor—"Rope"

SHOOTING "ROPE" WAS A LITTLE like unpuzzling a Rube Goldberg drawing.

A long time ago I said that I would like to film in two hours a fictional story that actually happens in two hours. I wanted to do a picture with no time lapses—a picture in which the camera never stops.

In "Rope" I got my wish. It was a picture unlike any other I've ever directed. True, I had experimented with a roving camera in isolated sequences in such films as "Spellbound," "Notorious," and "The Paradine Case." But until "Rope" came along, I had been unable to give full rein to my notion that a camera could photograph one complete reel at a time, gobbling up 11 pages of dialogue on each shot, devouring action like a giant steam shovel.

As I see it, there's nothing like continuous action to sustain the mood of actors, particularly in a suspense story. In "Rope"

A view through the window of the set gives an idea of the detail in the miniature background used for the picture. Roofs of the closest buildings are three-dimensional, built to scale. As skyline recedes, the buildings become cut-outs made to scale.

A dramatic moment in "Rope" is played against the big-city background. Visible in the sky above the buildings are the clouds made from spun glass and supported with wires. These clouds were varied from minute to minute throughout the production.

the entire action takes place between the setting of the sun and the hour of darkness. There are a murder, a party, mounting tension, detailed psychological characterizations, the gradual discovery of the crime and the solution. Yet all this consumes less than two hours of real life as well as "reel" life. (Actually, it took us 35 days to wrap up the picture.)

The sight of a "take" under these conditions is something new under the Hollywood sun. It's like being backstage at one of those madhouses that comedian Joe Cook used to devise when he was explaining why he couldn't imitate the four Hawaiians.

Here, for instance, is a brief glimpse of the action in Reel 2 of "Rope."

For a full nine minutes the roving Technicolor camera poked its nose into every corner of the "collapsible" Sutton Place apartment. Prop men crouched on their knees beneath the camera boom, moving furniture and putting it back. Lights dimmed down in one corner of the apartment, went up in another. "Wild" walls slid silently aside on vaseline-greased rollers. Script supervisors, prop men, electricians, and camera crew waggled their fingers and made faces at each other in a series of soundless, pre-arranged signals. And the camera, which had started facing south, was now facing north.

One complete reel, 950 feet of film, was in the can. There was a sudden silence. Then came a loud whisper from one of the harried, exhausted prop men.

"This," he announced, "is the damndest picture I ever worked!"

All of us, including myself, agreed with him.

Yet "Rope" was probably the most exciting picture I've ever directed. Observers called it "the most revolutionary technique Hollywood had ever seen." Some of our problems seemed, at first, totally insurmountable. James Stewart, our star, couldn't sleep nights because of his role in the picture. It wasn't so much the suspenseful drama as it was the bewildering technique that made him worry. Head grip Morris Rosen still was operating the camera boom in his dreams at four o'clock in the morning and wound up at the finish of the picture 12 pounds thinner. Once, Joe Valentine, our cinematographer, had the 6000 pound camera dolly roll on his foot when he didn't move fast enough. Still another time, the roving camera rolled too far and smashed one wall of the apartment.

To shoot "Rope" with stage technique under sound stage conditions but with continuous action called for months of preparation and days of exacting rehearsals. Every movement of the camera and the actors was worked out first in sessions

In one of the final scenes, night has fallen, and lights gleam in the windows of the buildings making up the background. Each miniature skyscraper was wired separately to create Manhattan at night. Electricians used 8,000 electric bulbs, 200 neon signs.

"Skull Sessions" like this one at Director Hitchcock's home were necessary to insure a smoothly flowing picture. Left to right are Art Director Ferguson, Production Manager Ahern, Assistant Director Farrell, Hitchcock, Cinematographer Valentine, and Actor Jimmy Stewart.

→

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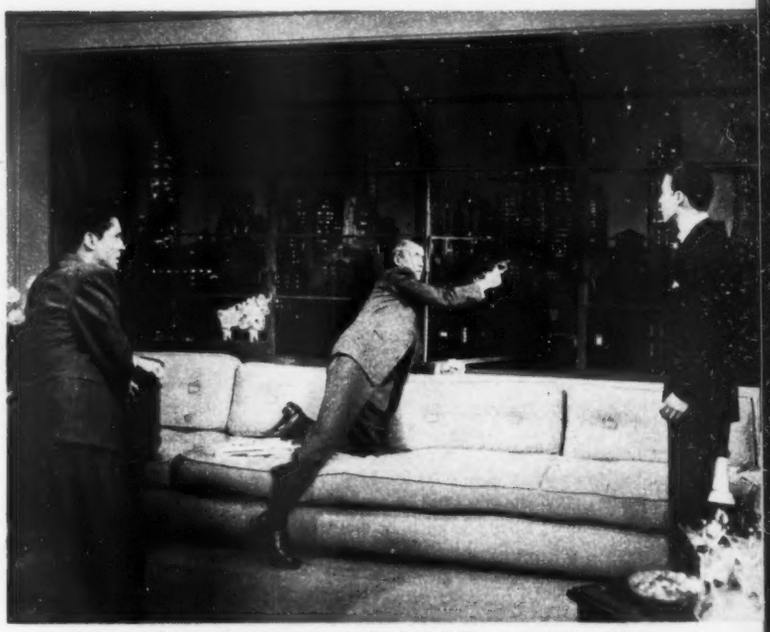

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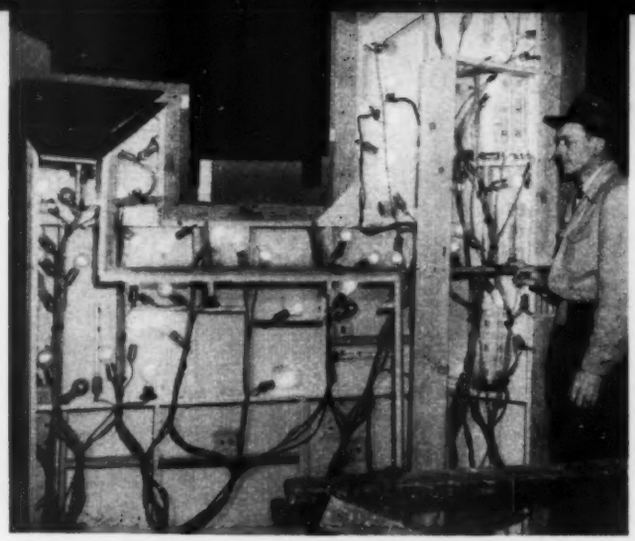
Here Manhattan's skyline is assembled by studio technicians prior to filming of the movie. These particular buildings were located at the rear of the background, hence are cut-outs rather than three-dimensional units. Note size of units in relation to men.



A rear view of one of the background buildings shows the individual wiring and lights which were installed to accomplish one of the most comprehensive miniatures ever attempted. Technician at right is Bob Martin, supervisor of mechanical lighting effects.

with a blackboard like football skull practice. Even the floor was marked and plotted with numbered circles for the 25 to 30 camera moves in each reel. Whole walls of the apartment had to slide away to allow the camera to follow the actors through narrow doors, then swing back noiselessly to show a solid room. Even the furniture was "wild." Tables and chairs had to be pulled away by prop men, then set in place again by the time the camera returned to its original position, since the camera was on a special crane, not on tracks, and designed to roll through everything like a juggernaut.

All this technique, of course, was merely a means to an end. The audience must never be conscious of it. If an audience becomes aware that the camera is performing miracles, the end itself will be defeated.

Yet in "Rope" the camera did perform miracles, all because of the superb teamwork of the technical crew and their collaborative genius.

Broadway playwright Arthur Laurents ("Home of the Brave" and "Heart Song") wrote the screenplay the first time a scenario was written without time lapses. Laurents' scenes were unnumbered and there was almost no camera direction, merely indications of the changing camera position at major points throughout the story. Joe Valentine and I decided that one lens—a 35-mm—would give us all the coverage we needed, since it would be impossible to change lenses because of the continuous camera movement. Paul Hill, our Technicolor consultant, solved the problem of parallax, successfully modifying the camera for close-ups so that we could move in close enough to shoot the inside of a man's hat and the label on a hat-band. And instead of following the camera with a mike boom, which would have created an insurmountable problem, we decided that the simplest solution was not to follow it. Instead, we set up four separate booms and two additional microphones up high. Operated by six sound men, these mikes picked up dialogue anywhere the camera wandered within the three-room apartment.

But the most magical of all the devices was the cyclorama—an exact miniature reproduction of nearly 35 miles of New York skyline lighted by 8000 incandescent bulbs and 200 neon signs requiring 150 transformers.

On film the miniature looks exactly like Manhattan at night as it would appear from the window of an apartment at 54th Street and First Avenue, the locale of the play. And since all the major action in "Rope" takes place in the living room of this apartment, with the spectators constantly viewing the background, it was impossible to use process shots or a backdrop. Both would have been too flat. We had to remember the core of the arc of view. So we had to employ the scale cyclorama and devise a "light organ" that not only would light the miniature and its panorama of buildings, but also could give us changing sky and cloud effects varying from sunset to dark—all seen from the apartment—to denote the passing of time.

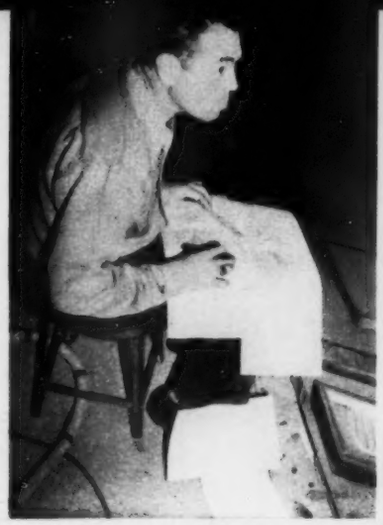
In the 12,000 square feet of the cyclorama, the largest backing ever used on a sound stage, the spectator sees the Empire State, the Chrysler and the Woolworth buildings; St. Patrick's, Radio City, and hundreds of other landmarks of the fabulous New York skyline. Each miniature building was wired separately for globes ranging from 25 to 150 watts in the tiny windows. (The electrician's eye level was at the 22nd story.) Twenty-six thousand feet of wire carried 126,000 watts of power for the building and window illumination—all controlled by a twist of the electrician's wrist, via a bank of 47 switches, as he sat at the light organ high up and far behind the camera.

Because the roofs of the buildings closest to the apartment were three-dimensional and built to scale, there was still another problem to solve. For verisimilitude, smoke and steam trailed toward the sky from the tiny chimneys. Pipes under the roof-tops supplied this steam, but we discovered that the vapor left the chimneys too fast and rose too high for accurate perspective. The normal speed of the jetting steam was completely out of synchronization with the miniature.

One of the prop men rose to the occasion, placing dry ice over the pipes to retard the steam's speed and volume. After that the smoke trailed lazily into the sky at a rate of speed that was wholly in proportion to the size of the buildings in the miniature.

Since the furniture was moved continuously through the shooting of "Rope," rehearsals were necessary to acquaint prop men with the various shifts. Colored and numbered discs shown on the floor indicate camera and furniture positions at various times in scenes.

Another view of the complicated wiring set-up required to light the miniature background shows one of the fuse panels. The asbestos-wrapped apparatus at the lower right is a device used to simulate smoke floating from the chimneys over the building rooftops.



Lost in thought, special effects artist Ralph Webb is shown at upper left as he studies cloud effect diagram which controlled the skyline appearance during the production. At right, he talks with Director Hitchcock, separated by a billowy cloud of spun glass.

That electrician who sat high on a parallel behind the camera manipulating the light organ controlled the lighting of the miniature like an artist at a console. He could illuminate an entire building or just one window at a time. He could, at the exact and rehearsed line of dialogue which gave him his cue, flood the Manhattan skyline with light from 200 miniature neon signs. By the time the picture went from the setting of the sun in the first reel to the hour of total darkness in the final denouement, the man at the light organ had played a nocturnal Manhattan symphony in light.

And then there were the cloud effects. Searching for what I demanded in a natural-seeming sky, I rejected the two routine methods of getting clouds. We could have painted them on the cyclorama, or we could have projected the clouds on the backdrop by means of painted lantern slides. But we did neither. I wanted the clouds to look like clouds even from ten feet away.

It was Fred Ahern, our production manager, who found the solution to the puzzle. Ahern came up with the perfect light-reflecting substance—spun glass. (Cotton wouldn't do because it soaks up and deadens light.) Five hundred pounds of spun glass were woven by scenic artists into chicken wire molds. Then actual clouds were photo- (*Continued on page* 96)

Planning camera moves, boom operator Dick Emmons, and grips Harold Moyes, George Munaw, and Morris Rosen check over layout sketches of the set. Numbers shown were placed on floor, indicating camera locations which ran to thirty during some takes.

A specially devised pointer-indicator, which can be seen on the bottom of the camera dolly, was used to line up camera with stopping points during scenes. Pre-determined focus for the various shots necessitated that these different spots be hit "on the nose."

As the camera moved through the three-room apartment which made up the set for "Rope," the walls slid aside noiselessly on vaseline-greased tracks to allow it to roam through the rooms and follow action of actors. Note measuring tape hung on lens hood.

Clever use of available daylight and light reflected from the subject's dress gives this single flood-lighted portrait of Phyllis Thaxter a maximum roundness with good tone gradation. Illustration below shows the set-up as the picture was made.

Using a double window to illuminate Miss Thaxter's right side, and a single window in front of her, photographer Sherwood Mark places his one flood reflector high and in front of his subject and releases the shutter. Result: a good portrait with one flood.

Portraits

By HERMAN QUICK

SO YOU'VE been avoiding portraiture, eh? Want to try some portraits, but are afraid you can't get results? Too complicated for you? . . .

Nonsense!

I don't care how little or how much you know about this fascinating branch of photography, you'll be missing something if you don't come along with me to see how simply and effectively one successful photographer does it.

Now meet Sherwood Mark. (Never mind if he doesn't shake hands; he's conserving his energy.) Just go ahead and call him Sherwood. And don't be intimidated! Even if Mark has gone commercial in a big way and made that San Fernando Valley his home, he's still too lazy to bite you.

You will at once notice that Sherwood —apparently—moves at a snail's pace. But don't let this fool you. He still manages to keep his lens on fast-moving subjects like movie celebrities, the latest jet or Flying Wing, winners at Santa Anita . . . and those stripped-down fillies known as calendar girls.

I'm not sure how he does all of this. His actions are studies in slow motion; he's downright lazy and admits it. All that I can say for sure is that he insists on traveling light. (With *one* light, that is.) But set down this: Mark brings home the pictures—especially the portraits!

Come along with me on a field trip, and I'll attempt to show you how this lazy man "works."

Sherwood drives up in his station wagon, and usually he begins something like this: "Got an appointment to shoot Phyllis Thaxter, the movie star. Coming?"

"Natch," I say, forgetting I'm an English teacher trying to pick up a few extra peanuts in my spare time. "Phyllis is nice. Let's go."

Mark scoots from under the wheel and I take over. He has me trained, you see, as his occasional assistant when business is heavy. I'm his chauffeur, secretary, grip, stooge, factotum. I drive and carry things. Sherwood merely supplies the nice contacts, the well-oiled equipment, his respected reputation—and those mysterious tools that Whistler called brains. We make a nice team. It's easier for Sherwood that way. . . .

While driving to Miss Thaxter's home, I insist on getting some information out of Sherwood, his laziness notwithstanding. He shall not sleep *this* trip!

"Just why," I begin, "are you on an important assignment like this without a battery of flashing units, assorted floodlamps, tree lamps, clamp-ons, reflectors, shields, diffusers, et cetera? After all, Sherwood, you're competing with Miss

with a Single Light

Let photographer Sherwood Mark show you how to make good portraits with only one floodlamp—which he calls his "Lazy Man's Light"

Thaxter's movie photographers practically on their own front steps. She's going to expect some fancy lighting. Some real finesse! And here you come with your regular equipment: the Graflex, and that—that one light thing of yours!"

A vast sigh issues from the corner of the seat. Obviously the answering of these silly questions is going to be painful. "For me, Mr. Quick, one light is quite enough. Phyllis wants some simple, homey shots in a hurry. Just good honest portraits—as presents for friends or somebody. Or possibly she merely wants some pictures of herself against the backgrounds of her new home. I know only that she doesn't want a lot of glamour cheesecake for publicity—"

"But *one* light!" I interrupt. "Don't you ever get calls unique and fancy enough for more complicated lighting?"

"Occasionally, yes; most of the time, no. Still I insist on my one light. It's a matter of temperament, I guess."

"Or you were scared by multiple lights in childhood—?"

That got a laugh.

"Possibly. I wouldn't know the Freudian angle. I just know that my customers like my product as is: individual, unadorned—and turned out at a fast clip. I'm portraiture's minute man. And I don't mean passport-type portraiture!"

"You sound like you're trying to make

Dramatic low-key portrait of Elyse Knox is achieved by placing the single floodlight source high in front of the model, resulting in strong shadows under eyes, nose, and lips. Both camera and flood were placed seven feet from Miss Knox.

In the simple home set-up shown below, Mark shows how he bounces the light from his flood off the two light-toned walls, thus softening harsh shadows that otherwise would result from his one No. 4 floodlamp. The resulting portrait of his daughter is at right.

Movie director George Sidney is caught in a working atmosphere—with the aid of Mark's "Lazy Man's Light" and high windows in the opposite wall.

This child's fair skin and blonde hair reflect enough light from the single flood lamp to give splendid highlights and medium tones in semi-low key. No other light was employed.

Portrait of J. H. Kindelberger, North American Aviation chief, was shot in a hurry in his light-walled office. He was seated with a window near his left shoulder; the single flood was placed 45 degrees to the right of the camera, and 45 degrees high—resulting in excellent modeling and fine shadow detail. Outstanding features of the single light are portability and ease in shifting.

yourself into some kind of a character in the portrait world."

"In a way, yes. But to be specific, I'm a specialist. I make a business of catering to busy people. I make it convenient for them to call me into their homes and offices. . . . and when I'm called in, I figure it's smart to avoid irritating such customers by demanding a lot of their time. Fiddling with complicated lighting setups in close quarters—particularly the way I handle such lights—consumes more time than my subjects usually want to give. Delays make them tense and nervous. I want them calm and relaxed."

"In other words, you soothe the subject's frayed nerves—and then you snap them?"

Sherwood is too serious now for puns.

"When subjects are vexed with your shooting methods, they register their resentment in the pictures you make of them. This much you should learn early in the game. Tenseness in the subject is fatal. Once your camera is pointed at a rigid or self-conscious face, it becomes almost impossible to catch the fleeting expressions that register genuine personality. This is important, too. *Personality is the heart and soul of a good portrait.* Call it personality, call it character, call it anything you like; but get that individual 'something' into each shot! I get it best with calmness and simplicity. I have to work that way, for it's completely impossible for me to be fast and complicated at the same time."

"That sounds like advice from The Master."

"Hardly. I'm far from being a master. And I guess I'll always be poor at the really complicated stuff. But I did take a solid step towards a limited kind of mastery when I learned how to capture personality. I know now, moreover, that I capture it most satisfactorily when I keep my mechanics so simple that it's impossible to become fussy. In short, one light works best—*for me.*"

"You mean, Sherwood, that you'd rather spend your limited time with a subject in bringing the inner 'light' out, rather than in putting lots of synthetic outer light on?"

A Gargantuan laugh rocks the station wagon.

"You make it sound like a séance. Or something that can happen only in church. But I see what you mean. No, it's still a matter of hard-headed business. Just one individual's technique. Perhaps it's even part personal idiosyncrasy," Sherwood emphasizes, with a popping of his relaxed lips.

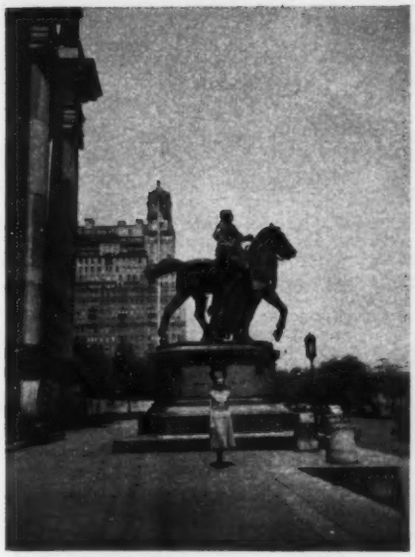
"Am I to assume, then, that all this extra equipment enthusiasm is a lot of nonsense?"

"No! I didn't say that! You still don't understand. This cross-examination is, I believe, about *my methods—?"*

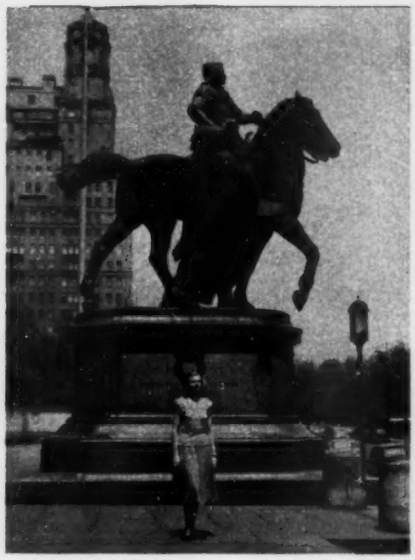
Sherwood will not continue until I profess understanding.

"Okay, then. I'm an artist at getting quick, efficient, satisfactory results. I'm not one who gets his stuff hung in the museums and salons. I don't try for that; I don't prepare for it. Though I have knocked out speed stuff—if you'll pardon

(*Continued on page* 159)



Wide-angle lens covers a large area while creating a smaller image of the subject. These photographs were taken with the same camera at the same position.



Normal lens takes in less area, gives larger image. Its focal length usually is about equal to the diagonal of the film it covers; sometimes greater, rarely less.

Telephoto lens gives larger image of small area for close-up effect. Camera remained in the same place for this set of pictures while lenses were changed.

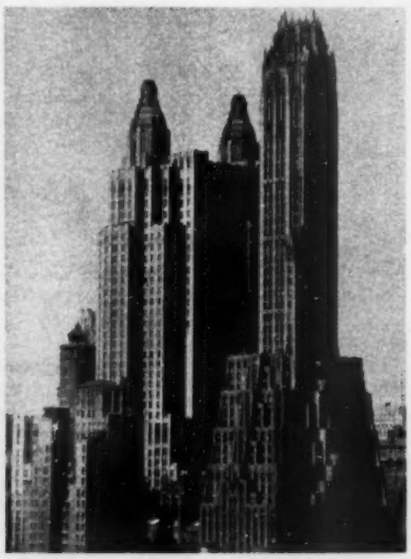
What you should know about

Focal Length

Here's how the lens affects the picture, with tips to help you choose and use it

By T. T. HOLDEN
Graflex, Inc.

Perspective is controlled solely by camera-to-subject distance. Part of this picture could be enlarged for the same effect as that of its companion print, at right.

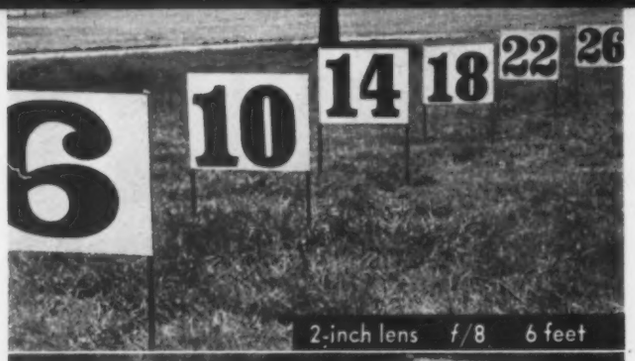


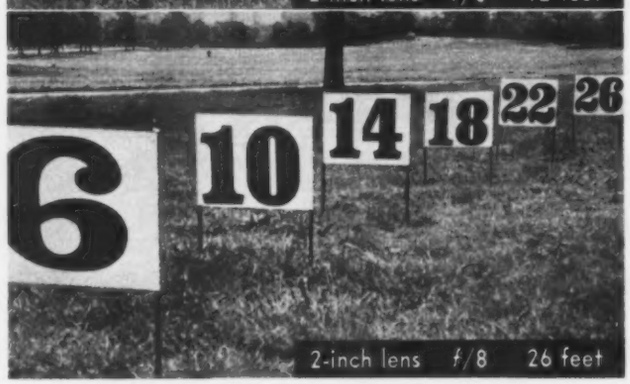
Close-up effect was obtained here by a telephoto lens rather than by enlargement. Result is sharp, since grain and minor imperfections have not been blown up.

CHANCES ARE that you are among the estimated three million amateurs who plan to buy a new or used camera in the near future. Or maybe you are one of those unhappy chaps who have begun to wonder whether the results you are getting from your present equipment are worth the time and money you put into picture-making. Before you do anything rash, let's ponder a question. Have you ever thought much about the focal length of your lens? Well, have you?

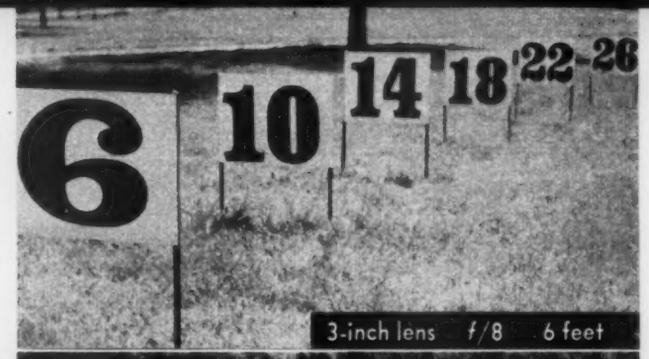
Brand name, film size, and the speed of the lens are the three factors which most affect the average photographer's decision to purchase a certain camera. True, there are other factors such as automatic film transport, swinging backs and fronts, built-in this and that, the general appearance of the equipment, and price which enter into the problem. But unless you are the exception that proves the rule, it's a safe bet that this problem of lens focal length doesn't receive half enough attention before you make your purchase.

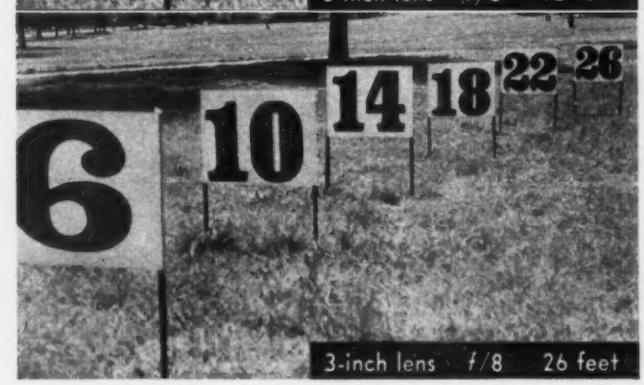
On a camera with fixed lens, the focal length problem is doubly important, for you can't change your mind later without a good chance of taking a loss on a trade-in. While you can be assured that any good manufacturer will put on the right lens for the *camera*, you cannot be sure that it is the right lens for *you*.



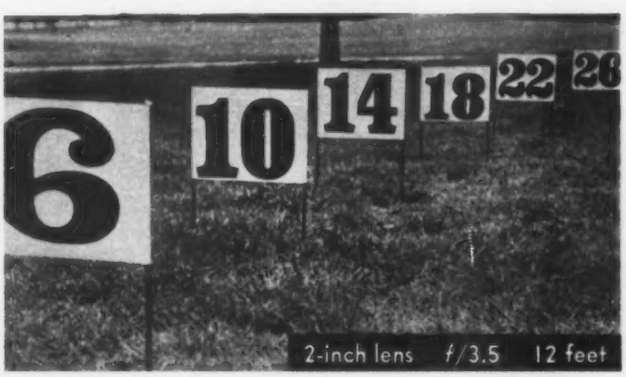


Short focal-length lenses have great depth of field, as shown in the three pictures above. This 2-inch lens renders near and far targets fairly sharp at f/8, regardless of which one is focused on.

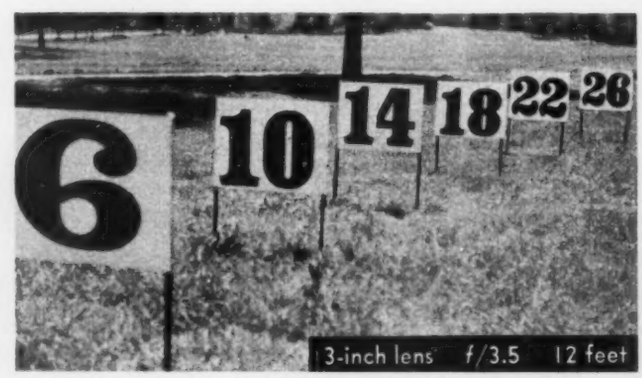




Greater focal length gives less depth of field. When near or far target is focused on, the opposite one is slightly blurred. All accompanying pictures were made by Roy Stevens for Graflex.



Comparative depth of field at wide apertures is emphasized in this series of three illustrations (above, right, and far right).

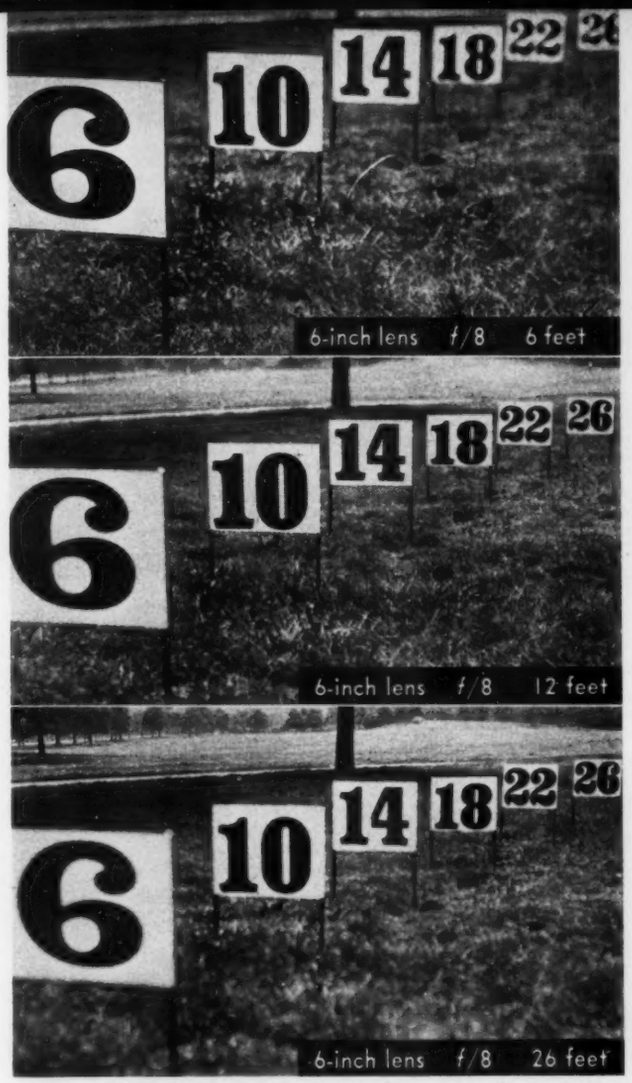


Film sizes of cameras used to take all examples were 35 mm for 2-inch lens, 2¼x2¼ for 3-inch lens, and 4x5 for 6-inch lens.

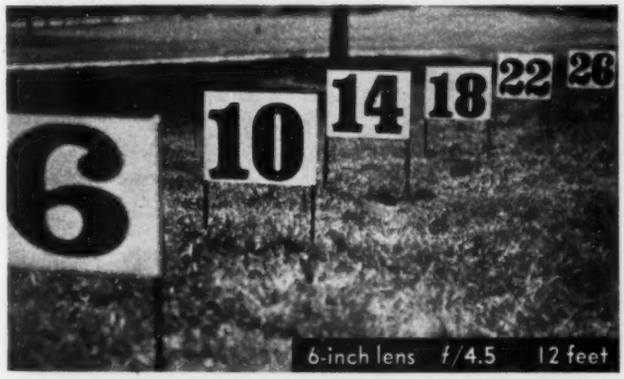
Here is where film size takes on a significance too often overlooked by amateurs. A "normal" lens is one which has a focal length roughly equal to the length of the diagonal of the film. Thus a 4-inch lens is normal for a 2¼x3¼ camera and a 6½-inch lens is normal for a 4x5 camera. By "normal," we mean that the lens takes in a field of view that approximates that seen by the human eye (about fifty degrees), that it covers the film area with a clear image right to the corners, and that it renders things in proper perspective when the picture is viewed from a distance equal to the focal length of the lens. (Or in the case of an enlargement, from a distance equal to the focal length multiplied by the degree of enlargement.)

This last qualification is important. Since we seldom view contact prints a few inches from our noses, perspective seems more normal in prints from large negatives than from smaller ones because the larger picture was taken with a lens of greater focal length. If you don't want to go to the trouble or expense of having enlargements made from most of your negatives, a larger camera makes sense—not only because the picture is bigger, but also because perspective appears more normal to the viewer. Hence the picture is more pleasing. But if you enlarge the smaller negative so that the image is the same size as in the larger picture the perspective in both will be identical.

There are other differences between the normal lenses on different size cameras. A six-foot object six feet in front of the camera will register an image 4.2 inches high with a 4-inch



Long focal-length lenses—anything over 6 inches—have little depth of field and require accurate focusing. Key panels tell aperture used in each case and distance at which lens was focused.



Camera position was unchanged throughout the series. Slight variations in cropping were used to get all prints the same size.

focal length lens and 14.4 inches high with a 12-inch lens. If your picture problems include fine detail of very small objects, it obviously makes sense to have a film size which will register the largest possible image.

On the other hand, if you require a very fast lens, a smaller camera with a very short focal length, normal lens is a better bet. The speed of a lens is a ratio between its diameter (maximum diaphragm opening) and its focal length. And it is obviously practical and less expensive to make faster lenses in the shorter focal lengths where the diameter can be kept relatively small. A third factor which varies with focal length is depth of field. At the same *f/* number a normal lens on a miniature camera will afford much greater (*Continued on page* 106)

Long, low lines that flatter the automobile were obtained in this picture by setting up the camera close to the subject and using a wide-angle lens to permit getting it all on the negative at so short a distance. Note model's height in relation to car.

More normal effect results when focal length of the lens is slightly greater than the diagonal of the negative. These pictures were made with a 3½-inch wide-angle (top), a 6½-inch normal lens (above), and a 14-inch telephoto (below), all on 3¼x4¼ film.

Foreshortening is caused by shooting from a point far from the subject, using a telephoto to obtain a large enough image on the film. Often blamed on the telephoto lens, this effect really is a result of the great distances at which it most often is employed.

MY BEST *Unpublished* PHOTOGRAPH No. 3

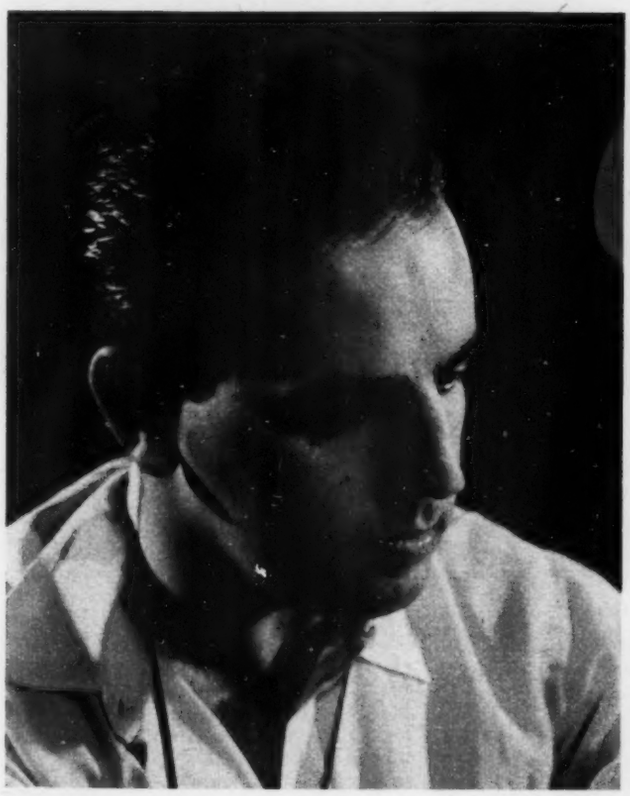
Picture-maker Ewing Krainin, well known for his magazine and advertising work, believes that his best unpublished print is a successful attempt in a difficult art—Photography of the Nude

I MADE this picture on one of the beaches along the Atlantic coast last summer. Among the things I am doing is a book of nudes and this photograph is part of that project.

Nude photography is a basic and exacting branch of the photographer's art. Shots like this one are planned carefully. They are not hit-or-miss propositions—and creating enough of them to fill a book is not something to be tossed off on a few sunny weekends at Coney Island.

In handling this most subtle subject matter, the photographer has many restrictions and handicaps to overcome. In view of the fact that a photographic nude still is regarded as an obscenity by some, it is necessary, if the pictures are to be published, for the model to be "angled-off" just so for reasons of propriety and possible censorship.

Ewing Krainin holds the belief that photography of the nude is a basic and exacting art. He feels that unless the model understands what the photographer is trying to achieve, and is at ease herself, there is little chance of capturing a successful picture.



←
This wave-washed nude was photographed last summer by Krainin on a beach along the Atlantic coast. He used a Rolleiflex, covered with a towel to protect it against the ravages of salt water. His exposure was 1/250, f/3.5, with Ansco Supreme film.

But even more important to the photographer and his work in this field is the effect upon the model of the still existent attitude that there is something immoral about a photograph of an undraped figure, no matter how beautiful. Indeed, the reaction of the model to this attitude is the very basis of the photographer's difficulties. Rarely can an acceptable model be found, however willing to pose in the nude, who is not affected, consciously or subconsciously, by the inhibitions which society imposes upon her. One of the photographer's main tasks, therefore, is to overcome these inhibitions in the model so that the natural grace of the female form is set free. Unless the model is completely at ease and mentally alert in understanding the finished photograph the photographer is trying to achieve, there is little chance for a successful picture.

These factors are all important. They present difficulties which ordinarily do not arise in the making of the average picture where the model is clothed and the location presents no disturbing elements.

I have found myself hypercritical of my work in nude photography. My values change constantly and many pictures I considered quite good when I made them have formed a colossal reject file. I recently have come to recognize this condition as a healthy sign, for experience in photographing the nude forms an excellent basis for much of the other photographic work I do.

I covered my Rolleiflex with a towel and waded out into the breakers to get this picture. A spray of salt water makes a nice picture but at the same time it raises the devil with fine (*Continued on page* 158)

A PICTURE NIGHT FOR CAMERA

Roundhouse Rays is one of the author's well-known exhibition prints. His plea is that camera clubs not only recognize scenes such as this, but that they save a place, and appreciation, for photographs which may fall in the more general or documentary classifications.

By EDWARD B. NOEL, APSA

Illustrations by the author

MOST camera clubs try hard to help their members get more fun out of photography. Many have special groups for those with particular interests. For example, for the movie minded they have a motion picture group; for those interested in portraiture, a portrait group. And in nearly all clubs the big meeting of the month is the print night when the would-be salon pictures are displayed and discussed.

In spite of these well-developed programs, many camera clubs fail to interest the majority of the people who own good cameras and who spend the money that really supports the photographic shops. The reason (at least in the field of still photography) is that few clubs have been able to develop a program covering the wide field of their interests. I would like to suggest that in addition to their portrait and salon activities they add another group composed of those whose interests are general. This group could run their own "Picture Night" along the lines described in the following paragraphs.

A salon print has some semblance of a work of art. As such it has some general interest. This isn't true of the casual snapshot of, say, "Aunt Minnie," and it isn't possible to build an interesting program out of this type of material. For this general picture night we need a different kind of picture. Perhaps some examples will be helpful.

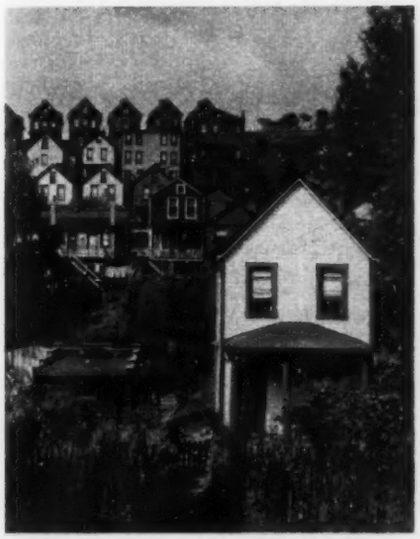
Three of my acquaintances have been making pictures of things that interest them. One has made a collection of photographs of the mural paintings and decorations in the public buildings and churches of Cleveland. The second, a salesman, has a collection of very informal portraits of his customers. The third, I. T. Frary, over a period of years photographed most of the remaining homes of Ohio's early settlers. His collection in time became so valuable as a historical record that it was published in book form. The pictures in these three collections are not suitable for a salon, or for the usual camera club print night, but they are all worth-while and interesting photographs.

These men got a lot of fun out of their picture making because they photographed things which interested *them* rather than the type of scenes which they thought might appeal to a jury. Many of our present club members would get more enjoyment out of their hobby if, instead

(*Continued on page* 143)

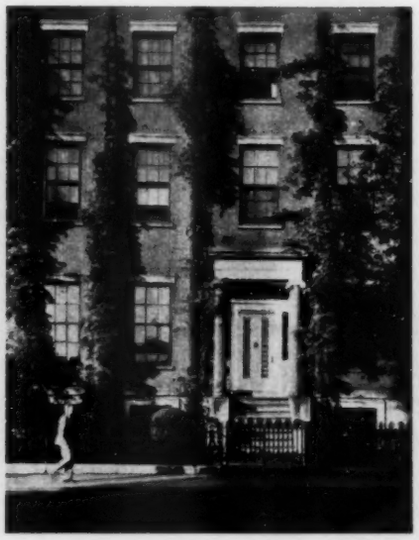
CLUBS

Here's an activity that will appeal to many camera fans and enable clubs to build up their membership



Although a record shot, this view of Pittsburgh houses is pictorially effective because of the repetitive patterns.

Everyday scenes which can be caught by anyone will be of general interest. Here diagonal lines, shadows, catch the eye.



A contrast to the previous scene, the simplicity of this old Greenwich Village facade would hold strong appeal for many.

Photographing his colleagues at work is a favorite task of the author. Although such pictures were made for personal reasons, he feels that if captioned, they will be of interest to many. The individuals shown above are identified in the text.

Shoreline, a print by the author, has been accepted and hung in fifteen exhibitions. To his mind, camera club critics should grant consideration in an equal degree to member's work that is more personal, perhaps less pictorial, than such salon submissions.

An American egret, snapped in flight with wings on the downstroke, presents a graceful picture. Nuptial plumes (aigrettes) are visible above the widely-spread tail. The neck has its typical S-curve, and the legs are in normal flight position. Backlighting delineates each feather in the left wing. The shot was made in Okeechobee county, Florida.

BIRDS ON THE WING

Photo by Robert Dittrich

By HUGO H. SCHRODER

Here is bird lore and counsel that will combine with your camera know-how to help you get top-notch flight pictures

A BIRD IN FLIGHT is something at which mere man can only marvel. Capturing the image of a bird in graceful flight is a thrilling experience for any photographer. Yet flight photography is not just a matter of pointing a camera at a flying bird and hoping that the resulting picture will be satisfactory. Once in a while luck may be with the photographer, and a chance shot may turn out to be a fine flight picture. But for best results with avian subjects on the wing, it is necessary to know more than just how to operate a camera.

Some knowledge of your prospective subjects and their method of flight will prove helpful when you attempt to bring back their images on film. That is just as true of bird flight photography as it would be if you attempted to film dogs, cats, or race horses without familiarizing yourself with some of their characteristics. Feathered subjects cover a considerable range, for there are many hundreds of species in North America. Regardless of whether you try photographing the birds in your home region, go to the seashore, or invade a nesting colony where thousands of individuals may be present, it will be desirable to devote a little study to bird flight, as well as to the various species which may be encountered.

When birds fly they do not just flap their wings. The various families of birds differ in wing structure and in flight performance. Yes, there are even differences within a family, as is the case with the ducks. A mallard springs from the water as if propelled by a giant spring, while a bluebill skitters over the water for a considerable distance, pushing with its feet as well as using its wings to rise from the water.

And so it is with other birds when taking flight from land or from a perch, as I discovered when viewing slow motion

A brown pelican approaches for a landing (always into the wind) with wings and tail spread. His companion seems unimpressed.

movies of the take-off of various species. Some large birds taking flight from the ground, run for some distance before they are able to take off, just like a plane going down the runway to gain momentum. Others do a fast take-off, like the mallard.

Differences in wing structure are responsible for great variations in speed of wing movements. Thus it may be possible to use a shutter speed of only 1/100 second with slow flying or gliding birds, while 1/1000 second may not stop the wing movements of a fast flyer, particularly when shot at close range. That little buzz bomb, the hummingbird, can only be stopped with a strobo ultra-high speed flash.

Distance of subject from the camera, type of wing motion, angle of flight, and wind direction are all important factors in flight photography. All birds do not use their wings in the same way. Some wings are adapted for long periods of sustained flight, like those of the frigate bird, which may be seen far out at sea, yet is unable to take flight from the water. Some wings are used for a quick getaway by such birds as the bobwhite, which does not wander far from a certain territory. Its wing structure enables this bird to take to the air in a hurry, and it seldom flies far, thus making it a very difficult subject for flight photography.

There are birds with long, narrow wings, long, broad wings, short, narrow and short, broad wings; some are rounded, while others come to a point. Wings are used for straight-away flying, for making turns, for braking, for hovering, and various other purposes, as well as for taking off and landing. Certain species are also gliders. Thus wings are likely to be filmed in a great variety of positions, even when concentrating on only one species.

I have spent many hours trying to se-

(*Continued on page* 146)

A hungry laughing gull lands on a piling post and reaches for small fish even before lowering his wings. Gulls usually can be coaxed close to your camera with food; if you can't get the bird within reasonable range, you'll do well to have a telephoto lens handy.

This mallard in flight is just beginning to extend his feet forward for a landing on the water. His right wing is nicely outlined, showing the feather pattern. Know your camera, and have it ready—it's little use to say "One more, please," to a bird in flight.

Here's one shot in a million. This ring-billed gull was photographed at the instant it was catching a small piece of bread tossed into the air. Note how the head is turned to one side to enable it to catch the morsel. The widely-spread wings add punch to the shot.

Two other ring-billed gulls collide in mid-air in their eagerness to grab the bread held out to them by an assistant.

MOODS IN *Pictures*

A PICTURE IS A POTENT FORCE. A story without words, it has the power to convey an impression, relate a tale, and most important—create a mood.

In many cases, this mood which is created in the mind of the photographer and is conveyed to photographic paper or transparency by means of his artistic, aesthetic, and technical skill, is a mood implicit in the picture—an impression so strong that it re-creates a like sensation within the consciousness of the person viewing that picture.

This peculiar quality of mood is not possessed by every picture. Nor does every picture possess the power to create an impression within the mind of the viewer. The photographs which make up this month's picture section have been selected because they hold this quality of apparent feeling—in some cases a mood of mystery or fear; in others an impression of happiness and glee.

These pictures are unique and worth study, for if understood and appreciated, they will help the photographer to see and capture similar scenes himself. Technical data, and additional information on the photographs, will be found in Notes on the Picture Section.

The harsh glare **of street lights is muted by the fog, as a lone and ghostly figure stalks the street in this night scene which breathes an aura of suspense and holds a waiting menace within its shadows. The photograph is by K. Chester of New York City.**

→

An elusive quality, magical, quicksilver-like; an ephemeral air that flees the attempt at description as a soap bubble disappears within the hand . . . that is the feeling of this California scene by Ansel Adams.

Bleak House, by Dorothy Pratte of St. Louis, Missouri, is a weathered skeleton, picked at by time and the wind, squatting half hidden by underbrush, marked by a twisted tree, and frowned down on by the elements themselves. ←

Excitement and exhilaration are mirrored in the faces of these fair-goers, caught by the camera of Frank Scherschel of New York City. Their happy, whirling gaiety, bright with laughter, is conveyed at a glance.

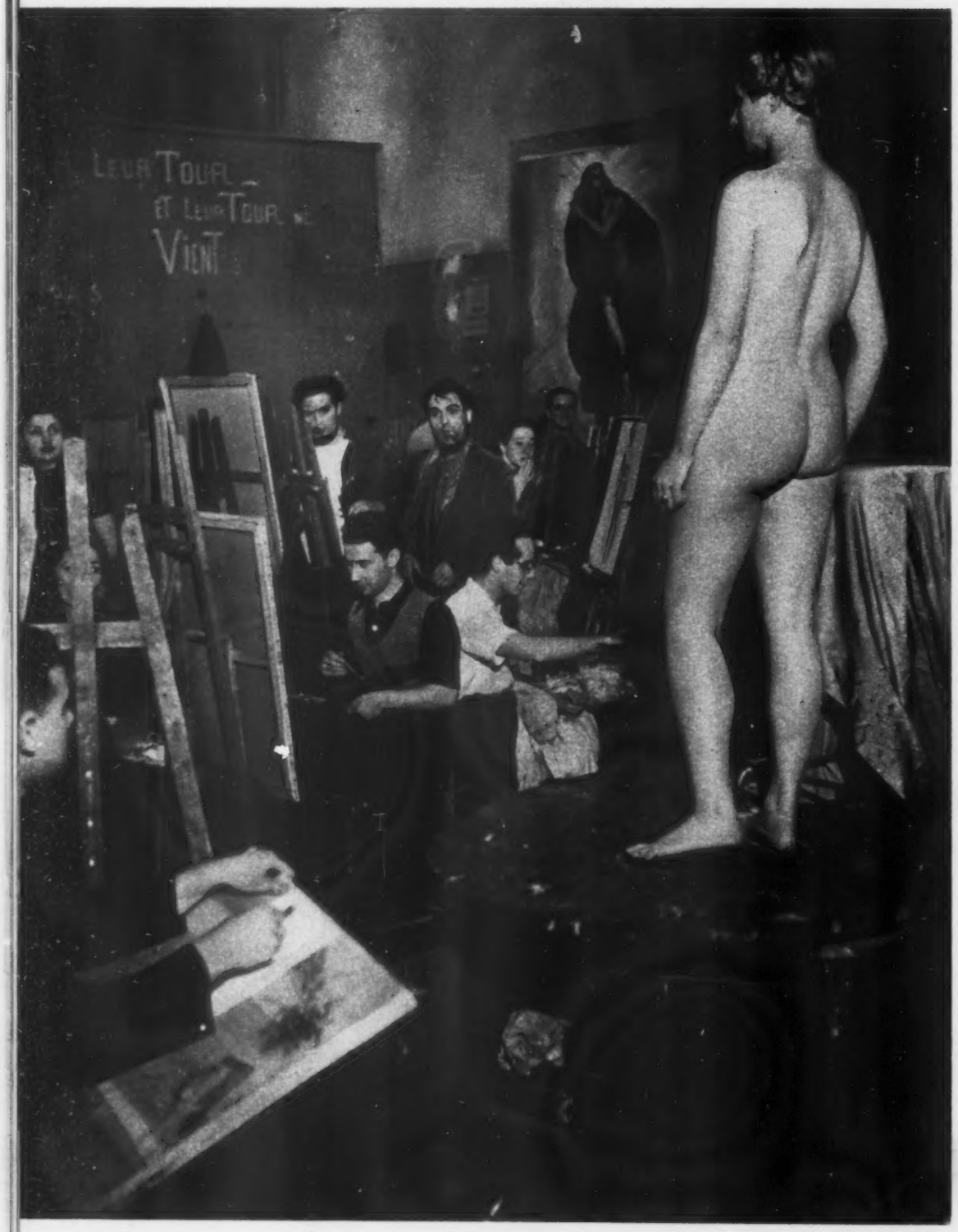
Completely infectious in its quality, the happy smile of this child creates a similar feeling in those who see it. The model is the daughter of the photographer, Phil Roettinger, of Port Washington, New York.

The grim and austere loneliness of this scene is well deserved, for it is the house of Walfred Enochsson, the famed wolf hunter of Lapland, who lives a life of solitude and hermitage, his only companion a dog. Picture maker was Lennart Nilsson, Majhill, Sweden.

An air of expectancy hovers over this scene by Andre de Dienes of New York City . . . an ocean liner, rimmed with sparkling lights, slowly rolls to the restless slap of the harbor waters against her hull as she pauses, waiting for the turn of the tide to take her to sea.

Anton Bruehl, master photographer, has captured with his camera a mood of concentration and care . . . here a seamstress stitches under the glare of a single lamp.

Absorbed in their work, young artists of the Ecole des Beaux Arts in Paris work with paint and palette, and apparently ignore the photographer, Ivan Savitry.



As curious as a cat . . . who would dare deny the truth of that old adage, particularly when faced with proof like this, a print by Edward Quigley of Philadelphia. ←

Introducing

Kodacolor Enlargements

up to giant-size 11 x 14's
made from your favorite Kodacolor negatives
—full or cropped as you wish

4 x 7 $2.75

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Order, as usual, directly from your Kodak dealer. Eastman Kodak Company, Rochester 4, N.Y.

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IT'S KODAK FOR COLOR

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Greetings!

THAT man with the red suit and the white whiskers is already packing his gadget bag. There are only umpty-ump shopping days left before Christmas—and it's high time for every camera fan to get started on his photo-greeting cards, the personalized greetings that only a camera enthusiast can achieve.

Kodak is ready, as usual, with everything you need—including a couple of new devices for photo-greeting card production that are mighty handy.

Masks Make It Easy—Smart, newly designed greeting-card masks are available for both vertical and horizontal negatives in the $2\frac{1}{4}$x$3\frac{1}{4}$-inch size. Each mask carries an appropriate text, "Merry Christmas" or "Christmas Greetings," and has an opening in which you insert your chosen negative. Picture and greeting can then be contact-printed in a single operation. Each mask is $1.

Miniature Masks, Too—This year, there are also Kodak greeting card masks, either vertical or horizontal, to accept 35mm. or Kodak Bantam negatives. These fit any $2\frac{1}{4}$x$3\frac{1}{4}$-inch enlarger, and permit making standard-size cards, by enlargement, in one operation. If your enlarger accepts only miniature negatives, just tape your chosen negative into the mask, and take the assembly to your photo finisher. He'll complete the printing for you; reasonably, too. Ask for the No. 26-H or No. 26-V Kodak Greeting Card Mask (Miniature). Each is 75 cents.

And for Year-Round Use—You can also get from your Kodak dealer a special Kodak Greeting Card Negative which carries seven lively little sketches to fit various occasions, plus greeting texts for Christmas, Easter, and Valentine's Day, and three "general" texts. The negative is 8x10 inches; you cut it apart, and assemble a selected sketch, greeting, and your own negative in a design to fit the occasion.

Two of the sketches are handy for announcing additions to the family. You also get a Santa, a Cupid with hearts (for Valentine greetings or engagement announcements), a rabbit painting an Easter egg, a golf scene (you can now send out formal announcements when you make a par-4 hole in 1), and a picture of a leaping fish (to help you invite friends on a fishing trip, or announce the opening of the fishing season, or maybe send congratulations to the big one that got away). Anyhow, you get the fish, along with all the rest, for only $1.50.

Greeting Mounts and Folders—Kodak Christmas Mounts, in attractive new designs, also allow you to send out handsome personalized greetings at modest cost. Each accepts a contact print, and there's sufficient variety to accommodate most negative sizes. Here's the selection (V indicates an opening for a vertical picture; H means horizontal):

620-V, 620-H, $2\frac{1}{4}$x$3\frac{1}{4}$-inch opening.
616-V, 616-H, $2\frac{1}{4}$x4-inch opening.
127-V, 127-H, $1\frac{5}{8}$x$2\frac{1}{2}$-inch opening.

Additional variety is provided in the Kodak Christmas Folders, available in 620-V, 620-H, 616-V, 616-H, and also Min-V and Min-H (which have an opening $2\frac{1}{2}$x$3\frac{1}{2}$ inches, to accept the standard enlargement from miniature negatives).

Paper, and Other Aids—If you don't like repetitive printing, you'll turn the whole printing job over to your photo finisher. However, if you decide to print your cards yourself, Kodak Paper is available in exactly the right size and types—Double Weight E Kodak Azo Paper, $4\frac{1}{4}$x$5\frac{1}{2}$ inches, either straight or deckle edge, for contact printing; and Double Weight E Kodabromide Paper, $4\frac{1}{4}$x$5\frac{1}{2}$, straight or deckle, for enlarging.

Left, Christmas cards printed from new Kodak masks—by contact, using regular roll-film negatives in standard-size masks, or by projection, using a Kodak Bantam or 35mm. negative in one of the new miniature masks. Also available, Kodak Christmas Mounts and Kodak Christmas Folders (with matching envelopes) to accept regular contact prints; and Kodak Color Print Christmas Folders, to accept full-color Kodachrome or Kodacolor Prints—the latest in personalized greetings.

At right, new "master" negative provides greeting masks for many occasions—birth announcements, Christmas, Easter, Valentine's Day, and others. Cut it apart, select the sections you want, and team them up with one of your own negatives to print a greeting that's unique.

SLIDE PROJECTOR, CHANGER, AND SCREEN—ALL IN ONE

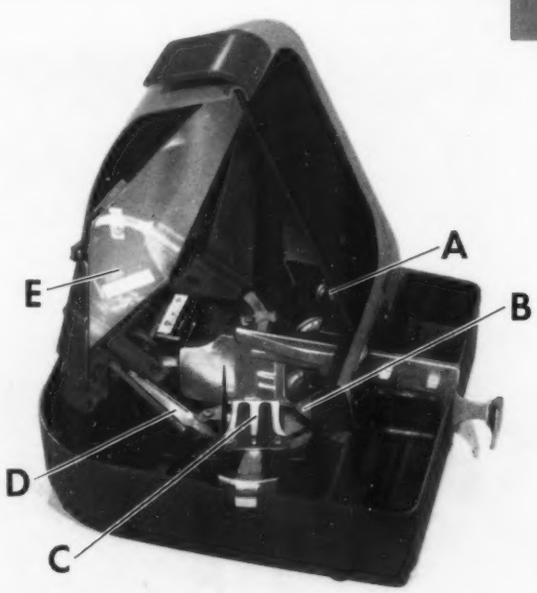
LEAVE the window shades up and the room lights on. Slip as many as 75 slides into the left-hand chamber of the new Kodaslide Table Viewer. Draw the plunger toward you, and push it back in. Immediately the projected image of the first slide appears, rich and brilliant, enlarged almost five diameters, centered in a viewing screen that's as black as polished jet. It's a full-scale image; the highlights sparkle, the colors retain their saturation, the black areas and deep shadows remain black—even though you're viewing comfortably in a brightly lighted room.

Operate the plunger again. As you do so, the screen goes dark, the first slide shifts smoothly over to the right-hand chamber, the second slide slips into position, and the second image illuminates the screen.

Here is slide viewing at its luxurious best.

Image Quality, Comfort, Sound Design

Three points were kept foremost in the new Kodaslide Table Viewer—optimum quality of the projected images, optimum operating comfort and convenience, and good design, internal and external, without excessive bulk or weight. To permit daylight viewing without sacrifice of quality, Kodak experts evolved a unique black screen—rear-surfaced with thousands of tiny plastic spheres, each of which acts as a collecting lens. With the optical system pictured below, this screen yields a brilliance of 85 foot-candles in the brightest highlights down to zero in the deepest shadows. Three front-surface-aluminized mirrors route the image from the slide through the lens to the screen.



Light from lamp A passes through enclosed condenser system and slide to first mirror B, thence through lens C to second mirror D and third mirror E, which relays the enlarged image to the rear of the black viewing screen. Optical system is precisely mounted on a die-cast aluminum base.

Kodaslide Table Viewer

SPECIFICATIONS AND DETAILS

Body and Base: die-cast aluminum. *Exterior finish:* buff and brown. *Size:* $9\frac{3}{4}$ inches wide, 12 deep, $12\frac{1}{2}$ high. *Weight:* 11 pounds 1 ounce. *Screen:* $7\frac{1}{2}$x$7\frac{1}{2}$ inches, black under front illumination, transparent to rear illumination. *Brilliance:* 85 foot-candles in clear areas of projected image when viewer is in use. *Chamber:* accepts up to 30 double glass or 75 cardboard slides, 2x2. *Changer:* plunger type, handles glass and card slides with equal ease, automatically turns lamp on and off for each slide. *Optics:* Lumenized Kodak Projection Ektanon Lens, 50mm., *f*/3.5; 75-watt 115-volt T8 lamp, rated 50 hours; two-element condenser; aspheric condensing mirror behind lamp; heat-absorbing glass; three front-surface-aluminized projection mirrors, abrasion-protected by a silicon-salt treatment. *Focusing:* fingertip lever at left of base. *Magnification:* 4.8 diameters. *Image sizes:* from 35mm. (24x36mm.) masked transparencies, $4\frac{1}{4}$x$6\frac{1}{4}$ inches; from Kodak Bantam (28x40mm.) masked transparencies, $5\frac{1}{4}$x $7\frac{1}{4}$ inches. *Operation:* on AC or DC current, 100 to 125 volts. *Carrying:* handle at top of viewer; carrying case is also available. Price $95.

Greetings, Full Color

LATEST thing in photographic Christmas cards is the full-color greeting. Costs a little more, but means more; a properly selected subject remains on permanent display, and is a gift as well as a greeting. Just take Kodak Color Print Christmas Folders, and into them slip Kodacolor Prints, or 2X or 3X Kodachrome Prints; and the job's completed.

See your Kodak dealer

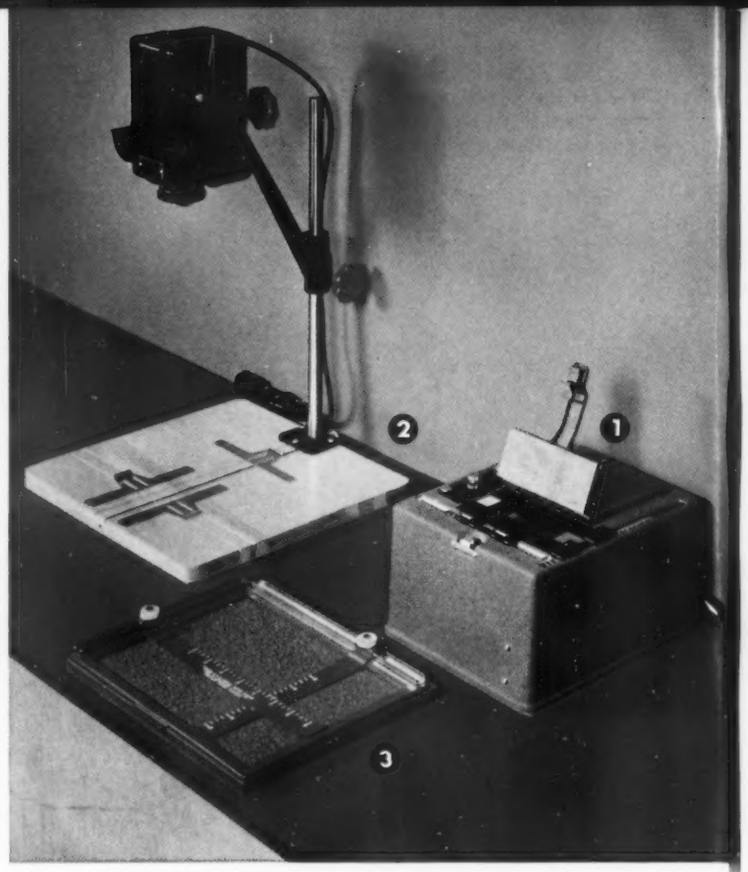
KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be soundly informed.

Prices subject to change without notice.

Kodak

ANXIOUS to begin developing and printing—but short on darkroom space? A Kodak ABC Photo-Lab Outfit is the answer. Tucks in a drawer when not in use, yet contains everything you need to begin developing and printing. Metal Printing Box with 4 x 5½-inch negative area, darkroom lamp, trays, chemicals, stirring rod, graduate, darkroom thermometer, printing paper, film clips, complete instructions . . . $6.50.



YOU'LL get more fun out of photography when you "finish your own" with a Kodak printer or a Kodak enlarger. **1.** Kodak All-Metal Printer, Model 3 . . . for all negatives up to 4 x 5½ inches . . . $30. **2.** Kodak Portable Miniature Enlarger . . . for 35mm. or Bantam negatives . . . includes Glassless Negative Carrier . . . without lens or lens board, $48.50. Kodak Pack-All Case (not shown) will hold enlarger, developing tank, chemicals, camera, film . . . $15. **3.** Kodak Metal Enlarging Easel 8 x 10 . . . designed for use with small enlargers . . . $11.

Better prints... better enlargements begin with Kodak Darkroom Accessories

Prices quoted do not include tax
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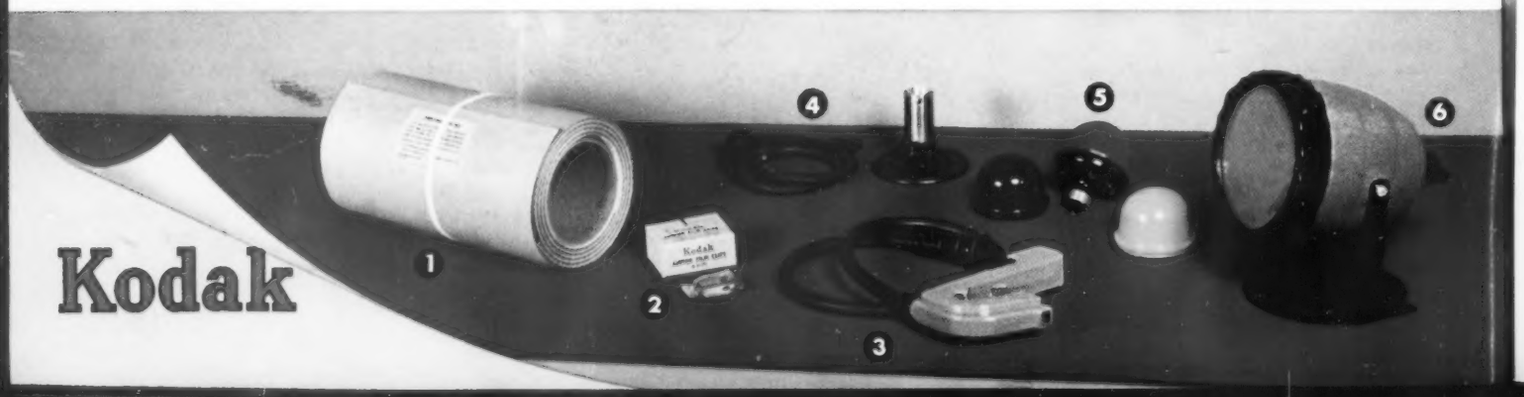
KODAK DARKROOM AIDS improve your technique and your pictures. **1.** Kodak Blotter Roll . . . quickly dries up to 60 average-size prints . . . $2. **2.** Kodak Junior Film Clips . . . efficient design; stainless steel . . . $.20 each. **3.** Kodak Automatic Tray Siphon . . . converts an ordinary tray into an effective washer for prints or films . . . $4.50. **4.** Kodak Washing Assembly . . . quickly converts your sink into an efficient circulating washer . . . $2.25. **5.** Brownie Darkroom Lamp Kit . . . lamp and three safelight cups . . . $1.55. **6.** Kodak Adjustable Safelight Lamp . . . can be attached to wall or shelf and swung or tipped as needed . . . without bulb, $5.50. At your dealer's. Eastman Kodak Company, Rochester 4, N. Y.

"KODAK" IS A TRADE-MARK



Kodak

AID FOR MONTAGE MAKERS

As a photographer of babies, I am called upon often to make composites (or montages) in which two to five heads are printed on the same sheet of paper. This is, at best, a delicate job—in which exposures for all the negatives must be exact in order to insure uniform densities for all the heads. When dealing with several negatives, the darkroom worker may find that, in spite of all precautions, the negatives vary in density. The montage-maker tries to compensate for this density variation by varying the exposures in the enlarging, but even then he may find that some of the heads will come up faster than the others. Here is how I overcome this difficulty: having completed the exposures as carefully as possible in the enlarger, I put the paper into a slow-working developer for about two minutes—until the images just begin to appear. Then I remove the print from the developer and place it, face up, on a smooth board near the safelight. With a swab of developer-soaked cotton in my right hand, and one soaked with hypo in my left hand, I work on the print. I apply developer to the areas which are slow in coming up—meanwhile keeping an eye on all the heads. Whenever a head reaches the desired density, I bring the hypo wad into play to arrest development. This process is continued until all the heads have reached uniform development. Then the entire print is placed in the hypo and the regular fixing process is resumed. (Care is necessary, of course, with this type of development, as any undue handling of the print will cause it to stain.)—*Irving Geller, Roxbury, Mass.*

CLIP CORNERS OF READY MOUNTS

Projectionists who like to put on a good show usually paste a small gummed sticker on their slides to make it easy to place the slide in the projector.

A simpler method may be adopted. Hold the slide upside-down and with the emulsion side away from you. Then, with a pair of scissors, clip a bit off the upper right hand corner of the cardboard mount. When projecting, feel for the clipped corner and place the slide in the carrier with the clipped part in the upper right hand corner.—*John Stockwell, Tiffin, O.*

CHECK YOUR LINE VOLTAGE

Do two prints with the same exposure from the same negative have different tones? The trouble may be that the line voltage into your enlarger is not constant. To check, place your photoelectric exposure meter on the easel and adjust the enlarger, without a negative in place, to give some deflection on the scale. Watch the meter while the refrigerator, stoker, or other heavy electric device is turned on. Your wife's iron might even be a trouble-maker. You may find that the best time to do your enlarging is in the evening when there is a less heavy usage of electricity. If the change is really bad, it might pay to leave the meter on the enlarger at all times and thereby make sure that nothing spoils the timing of your prints.—*Hank Stockert, Chicago.*

PHOTO TIPS

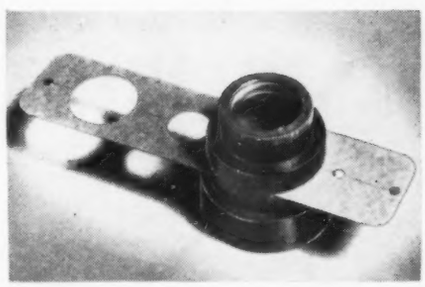
GETTING GLOSSY PRINTS

If you have trouble with sticking prints, curling prints, or would like to get the highest sheen on your glossies, try rinsing your prints in a commercially prepared solution. If you can't get such a solution, a one or two percent solution of ethylene glycol will do. Use of this solution takes only a few minutes after the washing, and can, of course, be done in white light. This isn't a cure-all, but it will help curling prints to straighten out. —*Harold Miller, Endicott, N. Y.*

PAPER BOXES MAKE STORAGE BINS

Dust-proof storage bins for papers, data films and other small articles can be formed from photo paper boxes by gluing or taping the two sections together and cutting off one end at an angle. The cut off part fastened on with a tape hinge becomes the cover. A slotted hole in the box allows it to be slipped on and off a steel thumb tack pushed into a wall or cabinet door. The desired item can then be picked out or inserted easily with one hand.—*George Carlson, Chicago, Ill.*

VARIABLE STOPS FOR LENS SYSTEM

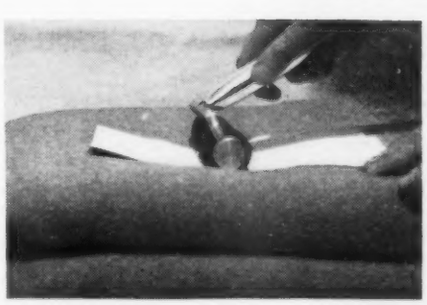


Many lens systems without iris diaphragms may be useful if stopped down to variable apertures. Cut about one third through the barrel midway between the two elements, and insert a metal or cardboard strip in which the desired aperture holes have been cut. Make small notches in the edge of the strip to correspond to the edge of the barrel. The two end apertures are centered automatically by bolts at ends of the strip. —*Richard F. Trump, Ames, Iowa.*

KEEP INVENTORY OF PAPER AND FILMS

Ever run out of paper right in the middle of an important enlarging session? There's no need to—and you'll always know just how your paper stock stands if you keep a running inventory on the box cover or envelope. Mark down the number of sheets you've used from each package at the end of the evening—just before you close the box for the night. Use the same stunt to keep track of sheet films, by marking the boxes as each sheet is removed.—*W. Merrill, Binghamton, N. Y.*

STRAIGHTENING PRINTS



An ordinary woolen or part-woolen blanket folded and a print roller make a simple, inexpensive, and satisfactory print straightener. The print is placed face down upon the blanket, and with a slight pressure the curl is rolled out.

Care should be taken that too much pressure is not applied as this might cause the print surface to crack. For small size contact prints, a small rubber bath sponge will do nicely instead of the blanket.—*P. S. McGovern, Chicago, Ill.*

The lens that captured this crisp, brilliant picture was treated with care, cleaned with lens tissue and a soft camels hair brush.

Deliberate diffusion—no, the best lens money can buy will produce fuzzy negatives if you don't keep it clear of dust, water.

DON'T BLAME YOUR CAMERA

Don't blame this blur on your shutter, for you're the one that moved! Use a tripod, or be sure to hold your camera rock-steady.

By SANDI BURPEE

THE FACT that the camera is capable only of making a record places the responsibility for making good or bad pictures squarely on the shoulders of the person behind the camera.

A reasonably good lens and a light-tight box are essential, as well as a consistent if not altogether accurate shutter; however beyond this point, you, the photographer, must assume all the responsibility for the results, good or bad, that you produce in the name of photography. Pass the buck to your technique instead of your equipment in the case of a miss and you will find yourself doing more thinking and getting better results with less need for excuses in the future.

To my knowledge, no admiring critic ever has remarked to an artist, "My, what a good painting; you certainly must have a wonderful brush." Personal technique (both mechanical and mental) in the case of the painter is more or less universally accepted as the difference between good and bad painting. However, the photographer commonly hears the comment, "My what a good photograph; you certainly must have a wonderful camera (or lens or even film)."

And, strangely enough, it is not only the "critic" who indulges in the misconception. Such is the power of the ego that many of us who click the shutter, graciously accept the comment about the "wonderful camera" as a misstated compliment to our technique, but paradoxically do an about-face in the case of our poor pictures, loudly blaming the lack of this or that gadget or light or special camera, when nine times out of ten more careful planning, or even greater familiarity with our present equipment would have made a good instead of a bad picture.

In the case of the "wonderful camera" the (*Continued on page* **150**)

Double trouble! Avoid this all too common error by remembering to advance the film immediately after you have made an exposure.

Here's another example of a double exposure, this time with a not too unhappy result. Be sure such effects are deliberate.

In photography, don't forget, it isn't the camera that makes a good or a bad picture, it's whoever is standing behind it!

A lucky shot—no, the photographer was ready to anticipate "where" and "when," making his exposure at the peak of action.

Sunlit, but static! Can you visualize how effective this picture would have been had th e photographer caught a breaking wave?

Portrait, awarded 1st Star this month, is by Richard T. Schultz of Miami, Florida. It is a striking study of his cousin, Caroline Kohlmetz. A No. 1 and two No. 2 floodlamps were used, two high at the left, and one low at the right, together with Eastman Portrait Pan film. The camera was a 3¼x4¼ Auto Graflex. A wide aperture was used to diffuse the background.

PICTURES FROM READERS

All photographs submitted for this department should be accompanied by technical data, and the sender's name and address must appear on the back of each print. We will return them only if sufficient postage is enclosed.

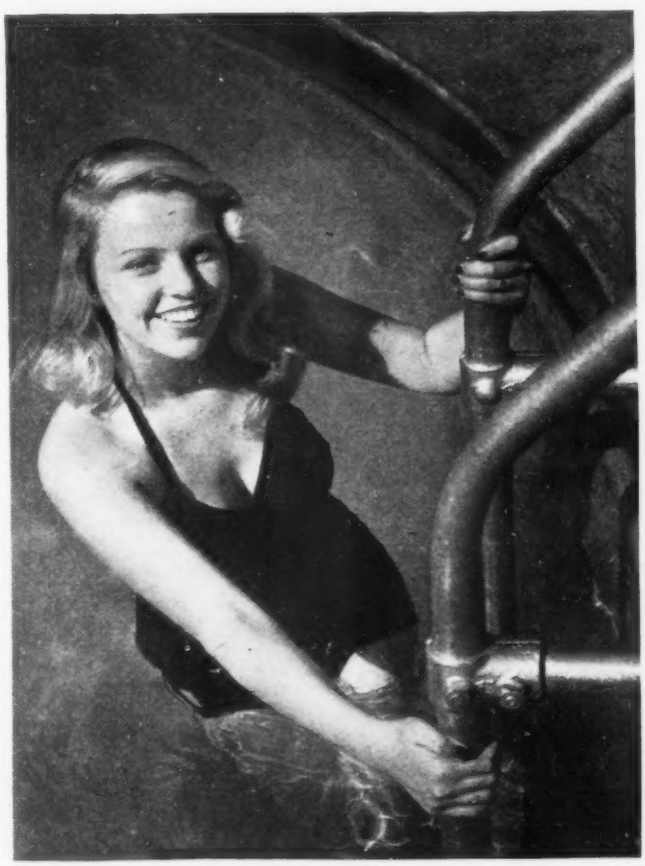
Crow Lake, a quiet and placid pictorial scene, is from the camera of John O. Bowman of Mayville, New York. The photographer used an inexpensive box-type camera with single meniscus lens, Eastman Plus-X film, medium yellow filter, and exposed at an aperture of f/11.

Window in Japan is the work of Air Force Sgt. Mao S. Han, who used a Kodak 35, Plus-X film, an exposure of 1/25, f/8.

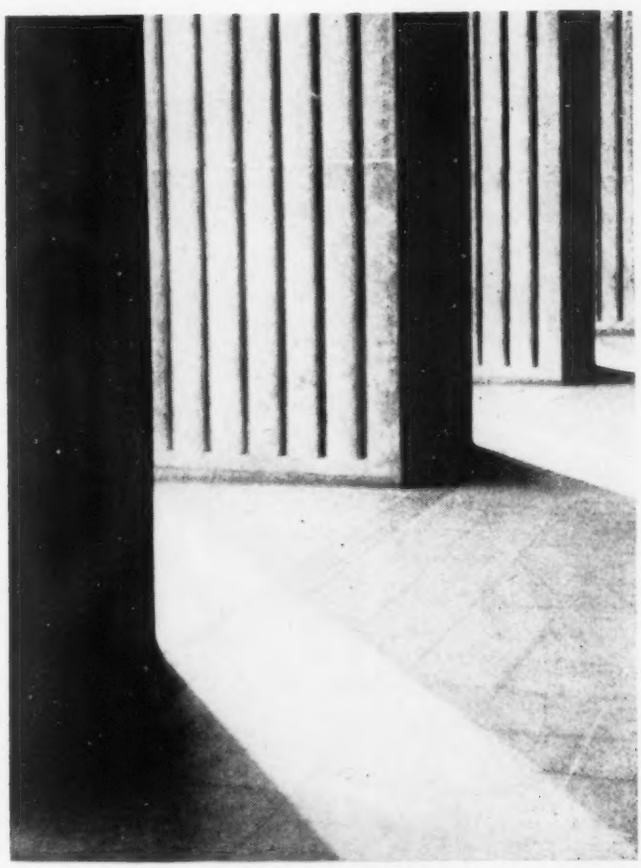
Water Wheel, by James Brennan of Brevard, N. C., was made with a Series III Kodak Jr., Superpan Press, at f/16, 1/100.

Vista is an English scene by Reginald L. Gold of London. His camera was a Rolleiflex, exposure 1/25, f/8 on Selochrome.

A Dog-gone Good Hand, 2nd Star award, was produced by C. C. Wright of Vancouver, B. C. The subject is a pooch named Betty, who seemingly has just won the pot. In the shot Wright used a brief time exposure on Isopan film with a No. 2 floodlamp, firing a No. 5 flashbulb for added light.



Summer's Here, by Roger E. Ray of Des Moines, Iowa, is an attractive picture of Barbara Thayer of Boone, Iowa. Ray used a 3¼x4¼ Speed Graphic, Superpan Press, yellow filter, f/16, 1/100.



A pattern of light and shadow found in the Soldiers Memorial at St. Louis, Mo., was captured by Carl Massot, who used a Perfex camera and Eastman Super-XX film, an exposure of f/11, 1/100.

TRADE NOTES AND NEWS

AN IMPORTED MINIATURE camera, the Kirn 16 has a focal plane shutter with speeds from 1 second to 1/200 second. There are two setting dials, for slow and fast speeds. A 1-inch Dallmeyer *f*/3.5 lens is standard equipment, with a choice of Dallmeyer lenses from 13 to 76 mm available as

New miniature camera takes 16-mm still shots.

accessories. The camera has automatic film transport and uses film cassettes. It also features a coincidence-type rangefinder used in combination with the viewfinder. The camera takes pictures with a negative size of 10x15 mm with a 2-mm separation strip. Accessories include a projector, enlarger, flash attachment, filters, developing equipment, and various stereo and copy attachments. Write the exclusive U. S. agents, Stuart, Thomson and Gordon, Inc., 51 E. 42nd St., New York, N. Y., for prices and complete information.

A COMBINATION WASHER has been announced by the Hydrojet Corp. with its Hydrojet photo washer which will operate in 8x10 trays or larger. Its action is better in a round pan, and it maintains a constant water level which is adjustable by positioning the washer in the tray. The washer, which handles films or prints, may be located below the sink or at some distance from it. The price is $3.95. Write the manufacturer at 300 W. Jefferson Ave., Trenton, Mich., for complete information.

A NEW WATER DEMINERALIZER has been announced by A. E. Tomkin & Co., 1828 Columbia Rd. N. W., Washington 9, D. C. The new Hydrion is a cartridge demineralizer that produces mineral-free water by the passage of any water through a column of ion-exchange resins. Write the manufacturer for complete details.

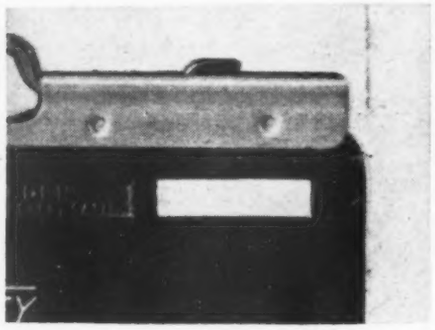
TWO NEW LENSES have been developed by Eastman Kodak Co.—the Kodak Ektar 7½-inch, and 12-inch lenses. The 7½-inch *f*/4.5 will be available in barrel with iris diaphragm, in Ilex Universal Automatic

Ektar lenses have 7½ and 12-inch focal lengths.

shutter, and Ilex Acme Synchro shutter. The prices are $120, $136, and $172 respectively; prices do not include tax. The Kodak Ektar 12-inch *f*/4.5 lens is available only in the No. 5 Ilex Universal Synchro shutter and will sell for $275 plus tax.

TO RETAIN FILM on reels, the Rēl Mfg. Co. introduces its Rēl-On film retainer which is adjustable to any size reel or any amount of film. Made of two film clips held together by a small spring, it is made in two sizes, for 8 and 16 mm, and keeps film neat and well-spooled. It can be used as a rapid film splicer when projecting. The price is 25 cents each, or 5 for $1.

NEW FILM HOLDERS have been introduced by the Fidelity Mfg. Co. They feature a white plastics data tab for identification of negative, notes on exposure, etc. All markings can be erased with a moistened finger tip. Another feature is a "brass comb"



Plastics data tab for identifying film holder.

spring at the top of the holder; this device exerts a firm pressure on the light seal to eliminate light leaks when inserting a corner of the slide. The Fidelity holder is available in 2¼x3¼, 3¼x4¼, 4x5, and 5x7 sizes. Write the manufacturer at 5147 W. Jefferson Blvd., Los Angeles 16, Cal., for information and prices.

A VERSATILE TANK has been introduced by the Wolff Mfg. Co., 3301 Olive St., St. Louis 3, Mo. The new Wolff Super Deep Tank develops 27 different sizes of films; up to 5-inch aerial film in rolls, and from 2¼ x3¼ to 5x7 in sheet films. The tank can also

Tank holds 27 different sizes of films.

develop 8- and 16-mm movie film. Features include its ability to develop 8 rolls of 35-mm film or 4 rolls of other popular roll film sizes at one time, and adaptability for color development. The unit, made of hard rubber, is priced at $12.50 plus tax. Multiple roll film holders, and sheet and film-pack holders are available as accessories. Write the manufacturer for additional information.

CONSTRUCTION KITS are being offered by California Technical Products for building your own Minilite diffusion-type enlarger. The kit contains every part necessary

Enlarger can be built using kit and instructions.

for complete assembly, along with instructions and diagrams. The price is $27.45 including tax, without lens. For complete information, write the manufacturers at 448 So. Hill St., Los Angeles 13, Cal.

A NEW CAMERA has been announced by Ansco with its new Ansco Flash Clipper which is internally synchronized for use with plug-in flash attachments. An acces-

New Clipper is internally synchronized for flash.

sory clip takes accessories like the Anscoflash Type II. The new model uses 616 film and takes 16 pictures on a roll, and retains all the other featurers of the Ansco Clipper model.

FOR COLOR ENTHUSIASTS, the new book, "An Introduction to Color" is available at all Eastman Kodak Stores at $6.

BEG YOUR PARDON: In the course of a project like preparing last month's Directory Issue of POPULAR PHOTOGRAPHY for the press, it seems impossible to avoid typographical errors completely. The Federal Mfg. and Engineering Corp., 211 Steuben St., Brooklyn, N. Y., should have been listed as manufacturer of the Fed-Flash camera. The price of the Loadomat 20 daylight loading developing tank, made by Prime Photo Products, Inc., 10909 Magnolia Blvd., North Hollywood, Calif., is $10.95 *plus* tax, not *including* tax. Two illustrations on page 166 are transposed—the picture of the Saunders 14x17 easel appears under the Speed-Ez-El heading and the photograph of the Speed-Ez-El appears under the Saunders heading.

A METAL HOLDER is being introduced by Alkon Photo Products, Inc., 230 E. 124th St., New York, N. Y. The new Alkon film holders are made of magnesium with the mov-

(*Continued on page* 172)

IS THE MAIL CARRYING YOUR PICTURES?

LAST CALL FOR CONTESTANTS!
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RIGHT AWAY!

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62 PRIZES TOTALING $5,000.00

PRIZES

	Action Division		Feature Division
A (Teen-agers)			
1st	$150.00		$150.00
2nd	100.00		100.00
3rd	50.00		50.00
10 Honor Awards (5 in each division)—$10.00 each			
B (Non-professionals)			
1st	350.00		350.00
2nd	200.00		200.00
3rd	100.00		100.00
10 Honor Awards (5 in each division)—$25.00 each			
C (Professionals)			
1st	350.00		350.00
2nd	200.00		200.00
3rd	100.00		100.00
10 Honor Awards (5 in each division)—$25.00 each			
COLOR			
1st	350.00	(Open to all three groups of contestants.)	
2nd	200.00		
3rd	100.00		
10 Honor Awards—$25.00 each			

Special Press Award—$300.00—open to all groups. Enter any photo published in a newspaper or general magazine between Oct. 1, 1947 and Dec. 1, 1948.

NOTE: Only pictures made within the above dates, with a *GRAPHIC*, Graflex, Crown or Century camera, anywhere in the world, are eligible in the contest. *Contest extends from Sept. 1 to Dec. 1, 1948.*

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WHO'S WHO

News & Comments about Photography and Photographers

Conducted by
H. P. SIDEL, director
of THE SCHOOL OF MODERN PHOTOGRAPHY

• *Conquering Mt. Olympus—With Camera!*

Two of my graduates who have reached dizzying heights of success, *literally* speaking, are Bob & Ira Spring. Together with Bob's wife Norma, they scaled treacherous, towering Mt. Olympus, Washington, and brought back a dramatic camera-record of their daring climb. The result—five thrilling pages in the August issue of SALUTE.

Other magazines in which the Springs have had photo-features recently are Collier's, American, Coronet, Esquire and Holiday. Nice going!

• *Run Studio, Too!*

In addition to a steady stream of big-time assignments, the Springs find time to run a thriving studio in Shelton, Washington. Write these former SMPers, "We're especially indebted to the school for lighting technique and modeling, for model direction and confidence in dealing with customers."

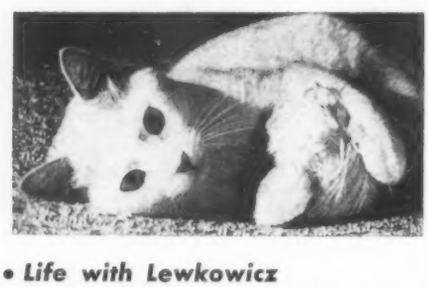
• *"Confidence" a Must*

Thanks, Bob and Ira—as a well known comedian would quip, "You're only saying it because it's true!" Seriously, though, here at the School we do stress the practical, business side of photography as well as the science and art of photography. This all-around training is necessary if you aim for monetary as well as artistic success!

• *Transplanted La Plant*

Sampling life in the tropics is Helene La Plant, who dashed off to Seoul, Korea, before the ink had a chance to dry on her SMP certificate! Her post—"official photographer" for the Army's PX. La Plant is "la boss" of two studios with 18 assistants!

My graduates sure go places and do things photographic—the Korean story above is far from an exception! Almost any day my mail basket is sure to hold at least one or two letters bearing an exotic postmark and a story of success in some distant land.



• *Life with Lewkowicz*

The photographer who shot the "pretty pussy" above leads a busy life indeed! Each month Al Lewkowicz, former SMPer and now chief photographer for Metro Associated Services, shoots hundreds of pictures for sale by Metro to its list of 3600 newspaper-customers! Lewkowicz photos anything from brides to grandmothers, from animals to "cheesecake." The newspapers pick the photos they need, and order from Metro.

That's kind of a simplified version of the procedure—but there's nothing simple about Lewkowicz' job! It takes knowledge, versatility and skill. . . . the kind of photographic "know-how" that modern training at SMP does so much to perfect.

• *Free! Armchair Tour of SMP!*

Coupon below is your ticket to a "Camera Tour" of SMP's world-famous studios, labs. Send for it today!

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Send me FREE "Camera Tour" Brochure.

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(Print)

Address P11

NOTES ON THE PICTURE SECTION

PAGE 65

K. Chester's dark and ominous double exposure which leads off this month's picture section was originally shot for the jacket of a murder mystery. The idea was to have a mysterious figure walking down a dark and lonely street, and Chester was fortunate in having the right kind of weather for the shot. The picture was highly successful, as can be seen—in fact one of the broadcasting networks used it as a cover for a promotional piece for one of their mystery programs, and it was selected for exhibition in the Art Directors' Club of New York City.

Chester modeled for the scene himself, used a Rolleiflex and Plus-X film, and his exposure was 20 seconds at *f*/8.

PAGE 66

Bleak House is a well known exhibition print, produced by Dorothy Pratte of St. Louis. The picture was made on a bright sunshiny day with practically no clouds in the sky. After running off a test print on the negative, the photographer decided that the picture needed some mood and atmosphere. She photographed a storm cloud and made a combination print of that negative and the *Bleak House* scene. The mediobrome process was then used to strengthen the tones and eliminate the appearance of sunshine in the foreground. A copy negative of the resulting picture was then made, and used for all subsequent prints.

Mrs. Pratte used a 3¼x4¼ Graflex, Super-XX film, and an exposure of 1/50 at *f*/16 for the original negative.

PAGE 67

The name of Ansel Adams is one which has been firmly niched in the halls of photographic fame. At present he is working under a Guggenheim fellowship, and made this picture as a part of that project.

The story of the scene is this: with Beaumont and Nancy Newhall, photographic historians, Adams left Yosemite National Park via Tioga Pass, spending the first night of their trip at Mono Lake, California. The next day several hours were spent on the western shore of the lake photographing the magnificent whitened willow snags which stood in shallow water near the shore line. The snags are the remnants of willow shrubs which grew along the lake shore when the water level once was lower. When the water rose it killed the shrubs, and the alkaline liquid was apparently absorbed in the wood tissues, impregnating it with minerals and creating the ghostly white snags and twigs of the long-dead willows.

To quote Adams, "There is no 'reason' for this photograph other than the magical significance of the white forms against the rich blues of the water and the ever somber volcanic environment of the desert."

The photographer used Isopan film, a view camera, and exposed at *f*/32 for 1/10 second, using a light filter.

PAGE 68

Frank Scherschel is known to most readers of Life magazine, and photographic publications. He lectures, writes, invents, and makes pictures, all with determined abandon. His pictures, particularly, express that philosophy—they try to be just a little bit better than what another photographer might do in the same circumstances.

Scherschel used a 4x5 Speed Graphic to capture this gay carnival scene, exposing for 1/500 at *f*/6.3 on Super-XX film.

PAGE 69

No one can express happiness with as much honest conviction as a child, and Photographer Phil Roettinger of Port Washington, New York, has certainly proved this with his portrait of his young daughter Susan, who is three years old, and a camera fan already. Her chief playthings are old 120-film spools which for some reason she calls "bullabators." The picture was taken on the occasion of her first upswept hair-do, hence the big grin.

Roettinger used a Rolleiflex, and Super-XX film. One flash was held high and to the left, and one was placed on camera. The exposure was 1/100 at *f*/22.

PAGE 70

The grim little house which is shown on this page is the home of Johan Walfred Enochsson, who has been described as the most eccentric man in Sweden. He has championed the cause of the Lapps against the ravages of their greatest enemy, the wolf, who was taking a toll of the reindeer. In this fight he left his job as a building contractor and left for the frozen North country, settling in a small log hut in the Skorne valley near Wilhelmina, Sweden. The Swedish government now has given him a title, "Protector of Wild Animals" and pays him a yearly salary.

With this salary and the money he makes from the sale of skins and carcasses of the wolves he kills, he manages quite well. He is unmarried, and does his own cooking, and is said to have a greater knowledge of wolves and their habits than any other man in the world.

The photographer, Lennart Nilsson, went on ski 85 miles to make the picture. He used a Rolleiflex and Agfa film, and exposed at 1/100, *f*/5.6.

PAGE 71

Andre de Dienes gained his greatest fame through his girl pictures, but his talent is not limited to this field. Here is a photographer who can see, capture, and convey the mood and atmosphere of a scene with capability and talent. His photograph of the Queen Elizabeth at anchor is a perceptive portrait of an ocean liner. He used a Rolleiflex and panchromatic film, exposed at *f*/8 for 1/50 second.

PAGE 72

This scene shot inside a Parisian art school studio is the work of photographer Ivan Savitry of Paris. His exposure, made with natural room light only, was ½ second at *f*/5.6. His camera was a Rolleiflex, his film Plus-X.

PAGE 73

Anton Bruehl is one of the more competent professional photographers working today. His dramatic scene which appears on this page was produced in New York's Bergdorf Goodman store. Bruehl used a self-designed 8x10 camera, Portrait Pan film, exposed for ½ second at *f*/32.

PAGE 74

Curious Cat, by Edward Quigley of Philadelphia, portrays the very essence of curiosity. The fascinated expression of the cat, and the weird, tentative pose he has contorted himself into are proof that few animals question and explore more than do cats. Natural lighting was used, and the photographer made the picture with a 3¼x4¼ Graflex, Ansco Superpan Press film. The exposure was 1/50 at *f*/6.3.

Popular Photography — Louis Goodwin

It's No Secret—

HERE'S THE FORMULA FOR SUCCESS IN PHOTOGRAPHY!

By WILLIAM NEUFELD

To a thorough, technical knowledge of photography, add a fine feeling for artistic values. Mix well with practical business ability and spike with self-confidence! That's photography's success-formula in a nutshell . . . and to *master* it, aspiring amateur and professional photographers the world over look to the know-how, the experience, the successful training provided by the SCHOOL OF MODERN PHOTOGRAPHY!

1. A good" job is often a dead end for a photographer whose talents have *not* been fully developed and perfected. Wide-awake WILLIAM NEUFELD (*see left*) gave up a grade-A job to "make the grade" at SMP! His former post? Nothing less than assistant to LIFE's famed Lisa Larsen! Now, under the expert guidance of the School's top-flight photographer-instructors, Neufeld's work is taking on new vigor, new authority, real professional polish. After his graduation, Bill plans a career in journalistic photography. Consensus of SMP opinion—he'll go far . . . fast!

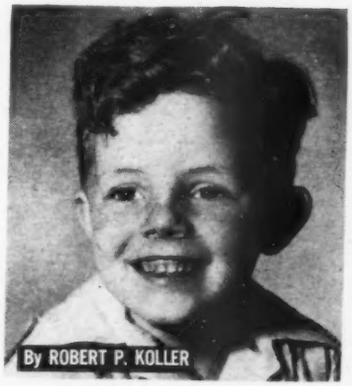
By ADRIEN J. SALVAS

2. Amateurs and professionals alike find that SMP's world-renowned courses give them the most for their time, their money . . . and their future! And, as with most SMP students, the future looks good for ADRIEN JO SALVAS (*see left*), who was in the "professional" category before coming to the School. His experience covered news and public relations photography, then combat photography with the 3rd Army. Back home, Salvas sought to widen his skills . . . and his horizons. He turned to the School for studio experience and color work. His chosen-field-for the-future: commercial photography.

By JAMES L. HARVEY

3. Getting started in a studio of one's own is the dream-come-true of many an SMP graduate, including talented JIM HARVEY. In his recently-opened Hy-Lite Art Photo Studio in New York, Harvey specializes in Bridal and Children's Portraits. And a specialist in child photography Harvey is indeed, as witness the difficult, perceptive high-key shot to the left. Harvey mastered this difficult technique at the School, where SMP's inspired photographer-instructors have a genius for making almost anything seem simple! Before coming to the School, Harvey did his shooting for the photo-minded Brooklyn Museum.

4. Meteoric rise—from amateur to SMP to photo job with the NEW YORK DAILY NEWS—that's the success log of graduate ROBERT P. KOLLER (*see right and below*). It's no mean trick to get a berth with New York's giant picture newspaper—but then so many SMP graduates seem to get dazzling photo-posts first crack out of the bag . . . in *every* branch of photography! As for Koller, he's looking ahead to even bigger things.

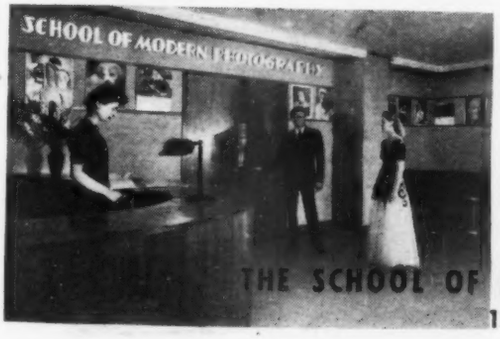


By ROBERT P. KOLLER

By ANTONIO P. SCANDALIATO

5. It's crystal-clear that SMP is America's "Fountainhead of Photographic Learning" . . . recommended by top photographers. That's how graduate ANTONIO P. SCANDALIATO came to the School . . . is now an up-and-coming free-lancer.

By ROBERT P. KOLLER



6. This is the way to photo-success! "Springboard to fame" for careerists of all ages is SMP where specialized courses and advanced techniques are available. *Tuition fees?* surprisingly moderate for complete study programs, *day or evening*. For outline of courses, visit SMP—or write H. P. Sidel, Director, Dept. P11.

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35mm CAMERAS

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WELTINI, f2.8 Tessar, coupled, exc.	105.00
ADOX II, f3.5 Schneider, Compur Rapid, was $74.95, New	39.89
ZEISS IKONTA 35, f3.5, Compur	52.50
KODAK BANTAM, f4.5 K.A. Special, LN	32.50
CONTAX I, f2.8 Tessar, good	110.00
CONTAX II, f2 Sonnar, exc.	225.00
CONTAX III, f2 Sonnar, exc.	269.50
CONTAX III, f1.5 Sonnar, exc.	299.00
LEICA 3C, f2 coated Summitar, Was $448.00, New	385.00
LEICA 3C, f3.5 coated Elmar, Was $332.50, New	280.00
LEICA 3B, coated f1.5 Xenon, LN	349.50
BOLSEY B f3.2 coated, coupled, New	55.90
PERFEX 101, f4.5 coated, coupled, Was $39.99, New	29.50
PERFEX 55, f2.8 Wollensak, LN	59.50
PERFEX 44, f3.5, coupled, exc.	33.50
ARGUS A2, f4.5, Case, exc.	22.50
ARGUS A2, f4.5 coated, New	32.08
ARGUS C3, f3.5 coated, coupled, flashgun, New	69.58
KODAK 35, f3.5 coated, coupled R.F., New	86.58
KODAK 35, f4.5 coated, New	57.72
KODAK FLASH BANTAM, f4.5 coated, New	57.72
CLARUS, f2.8 coated, coupled, LN	79.50
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ZEISS 120, f4.5 Tessar, good	32.50
KODAK TOURIST 620, f4.5 coated, built-in flash, New	71.00
CERTIX 120, f4.5, Compur, good	32.50
BALDA, f4.5 Xenar, Compur, good	32.50
ZEISS IKONTA A, f4.5, built-in flash, LN	42.50
ZEISS IKONTA B, f3.5 Tessar, LN	72.50
ZEISS IKONTA C, f4.5, exc.	65.00
FOTH DERBY, f3.5, good	19.95
PARVOLA, f3.5, Compur, exc.	39.50
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SUPER IKONTA B, f2.8 Tessar, exc.	195.00
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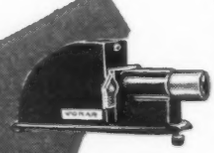
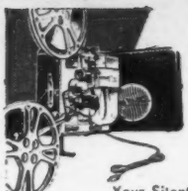
Shpg. wt. 18 lbs.

Above items may be purchased separately





AT PEERLESS

Your Silent Projector is worth up to original list price in trade towards purchase of the Newest Models — NATCO Professional or REVERE 16mm SOUND and SILENT Projector 750 watt lamp. 2000 ft. capacity. Lightweight one-case unit. Shpg. wt. 40 lbs.

NATCO Brand New **$298.50** **REVERE** **$287.50**

Just 8!

8mm MOVIE CAMERA OUTFIT

REVERE 88 Camera with f2.5 Wollensak Lens, genuine Leather Carrying Case, Kodachrome type and Black and White Film Kit consisting of Combination Lenshade-Filter Holder and Set of 6 Optical Glass Filters. If new, would sell for $91.25. Shpg. wt. 5 lbs.

Complete Outfit Exc. Cond..... **$59.89**

New! New! New!

4x5 BUSCH PRESSMAN

All standard press camera features and more! All metal, more compact, streamlined! **$89.50** Postpaid.

Available Accessories:

The New Amazing VUE-FOCUS Combination Rangefinder, Viewfinder and Night Focus-Lite, installed	$ 69.70
135mm f4.5 coated Woll. Raptor Lens in Rapax Synchro Shutter	84.50
King Sol Synchro Flasher	15.00

YES! We'll mount your own lens— just send it to us with your order.

REFLEX CAMERAS

AUTO ROLLEIFLEX, f3.5 Tessar, New	$265.00
ROLLEIFLEX, f3.5 Tessar, good	129.50
ROLLEICORD IIa, f3.5 Zeiss, LN	129.50
ROLLEICORD I, f4.5 Zeiss, Flash Tripper installed, exc.	99.50
ARGOFLEX EM, f4.5 coated, New	64.40
ARGOFLEX E, f4.5, exc.	42.50
IKOFLEX III, f2.8 Tessar, exc.	269.00

ARGOFLEX EF, 2 ¼x2 ¼ Twin Lens Reflex, all metal body, f4.5 coated Lens and built-in flash synchronization. Brand New $83.25
Flash unit, add'l 8.63

IKOFLEX II, f3.5 Tessar, good	$125.00
IKOFLEX I, f3.5 Zeiss, Case, New	111.00
CONTAFLEX, f1.5 Sonnar, exc.	325.00
KODAK REFLEX, f3.5 coated, built-in flash, Case, New	137.92
VOIGT. SUPERB, f3.5 Skopar, exc.	89.50
NAT'L GRAFLEX, f3.5 B&L Tessar, exc.	65.00
EXAKTA B, f3.5, Case, exc.	89.50
KORELLE, f3.5 Cassar, LN	79.50
EXAKTA B, 18cm fr.t Tessar, good	125.00
CIROFLEX, f3.5, Case, good	65.00

GRAFLEX CAMERAS

JUST 7

3 ¼x4 ¼ R. B. GRAFLEX B, f4.5 K.A. Lens and F.P.A. Some with built-in flash Synchronization. Exc. Cond..... **$79.50**

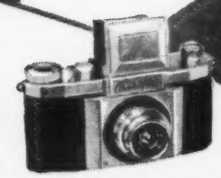
3 ¼x4 ¼ R. B. GRAFLEX D, f4.5 K.A. Excellent	$ 99.50
3 ¼x4 ¼ R.B. Tele GRAFLEX, f4.5 B&L Tessar. Fair	49.50
3 ¼x4 ¼ R.B. GRAFLEX C, f2.5 Cooke. Excellent	195.00
3 ¼x4 ¼ R.B. SUPER D GRAFLEX, f4.5 Ctd. Ektar. Built-in Flash. New	244.78
4x5 R.B. GRAFLEX D, f4.5 K.A. L.N.	169.50
4x5 R.B. SUPER D GRAFLEX, f5.6 Ctd. Ektar Built-in Flash. New	259.35
2 ¼x3 ¼ R.B. GRAFLEX B, f3.4 Ctd. Ektar. L.N.	104.75
2 ¼x3 ¼ R.B. GRAFLEX B, f4.5 K.A. Excellent	72.50
2 ¼x3 ¼ R.B. GRAFLEX B, f4.5 Ctd. Ektar. New	157.50

PRESS CAMERAS

9x12 LINHOF TECHNIKA III, f4.5 Steinheil, LN	$249.50
4x5 ANV. SPEED GRAPHIC, f4.7 coated Ektar, Synchro Shutter, Kalart, R.F., exc.	159.50
4x5 ANV. SPEED GRAPHIC, f4.7 coated Optar, Graphex Synchro Shutter, Kalart R.F., Flashgun, LN	199.00
4x5 ANV. SPEED GRAPHIC, f4.5 K.A., Kalart R.F., Graflex Solenoid, good	149.50
4x5 ANV. SPEED GRAPHIC, 6 ½" f4.5 Tessar, Compur, Kalart R.F., good	149.50
4x5 B&J PRESS, f4.7 coated Raptar, Kalart R.F., Focuspot, Heiland Gun, access., Case, LN	245.00
3 ¼x4 ¼ ANV. SPEED GRAPHIC, f4.5 Skopar, Compur, Kalart R.F., Flashgun, Case, LN	179.00
3 ¼x4 ¼ SPEED GRAPHIC, f4.5 Hermagis, Compur, Kalart R.F., Flashgun, Shade, F.P.A., 3 Holders, Case, exc.	149.50
2 ¼x3 ¼ ANV. SPEED GRAPHIC, f4.5 Tessar, Compur, F.P.A., exc.	99.00
3 ¼x4 ¼ ANV. SPEED GRAPHIC, f4.5 Trioplan, Compur, Kalart R.F., Flashgun, Shade, 6 Holders, F.P.A., Case, LN	199.00
4x5 SPEED GRAPHIC, f4.5 Tessar, Compur, Hugo Meyer R.F., Heiland Gun, good	119.00
4x5 ANV. SPEED GRAPHIC, f4.7 Woll., Supermatic, Kalart R.F., Graflex Flash, good	149.50
3 ¼x4 ¼ LINHOF, f6.8 Goerz Dagor, Compur, Kalart R.F., Heiland Flash Tripper, exc.	159.00
2 ¼x3 ¼ BUSCH PRESSMAN, f4.5 coated Raptar, Rapax shutter, Kalart, Flashgun, F.P.A., LN	159.00
2 ¼x3 ¼ CROWN GRAPHIC, f4.5 coated Ektar, Flash Supermatic Shutter, New	185.15
2 ¼x3 ¼ PACEMAKER SPEED GRAPHIC, f4.5 coated Ektar, Flash Supermatic Shutter, New	221.25
4x5 CROWN GRAPHIC, f4.7 coated Optar, Graphex X Shutter, New	171.30
4x5 PACEMAKER SPEED GRAPHIC, f4.7 coated Optar Graphex X Shutter, New	206.90

NEW! NEW! NEW!

3 ¼x4 ¼ KALART PRESS CAMERA with f4.5 coated Wollensak Raptar Lens in Rapax Shutter, coupled Rangefinder and built-in Flash. Postpaid..... **$379.50**



Save $80.29

35mm Single Lens REFLEX OUTFIT

	List Price
• PRAKTIFLEX Reflex Camera with f2.9 color corrected Victar Lens	$156.43
• Genuine Leather E.R. Case	7.50
• Combination Lenshade-Filter Holder and set of 3 Optical Glass Filters	12.75
• 4 section, compact, brass Tripod	8.50
Total Value	$185.18

Complete Outfit Brand New **$104.89**

Shpg. wt. 7 lbs.

No Waiting! No Back Orders!
Order Now—Get It Now!

BELL & HOWELL MOVIE EQUIPMENT

(Shipped Postpaid)

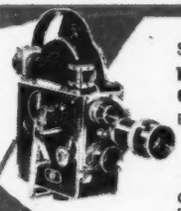
• SPORTSTER, 8mm Camera, f2.5 coated lens	$102.61
• COMPANION, 8mm Camera, f2.5 coated lens	89.83
• AUTO-8, Magazine 2 Lens Turret 8mm Camera ½" f1.9 and 1 ½" f3.5 coated lenses	296.22
• AUTOLOAD, 16mm Magazine Camera, f2.5 coated lens	186.67
• AUTOMASTER, 16 mm Magazine 3 Lens Turret Camera, f2.5 coated lens	305.08
• FILMOMASTER, 8mm Projector, 400 Watt Lamp, Case	187.50
• PICTUREMASTER, 8mm Projector, 750 Watt Lamp, Case	262.00
• DIPLOMAT, 16mm Projector, 750 Watt Lamp, Case	273.30
• SHOWMASTER, 16mm Projector, 2000 ft. capacity, 750 Watt Lamp, Case	312.95
• FILMOSOUND UTILITY, 16mm Sound Projector, 750 Watts	579.00
• FILMOSOUND NEW ACADEMY, 16mm Sound Projector, 750 Watts	495.00

Just 6!

2¼x3¼ ANV. SPEED GRAPHIC OUTFIT

- SPEED GRAPHIC Camera
- f4.5 Kodak Ektar Lens
- Coupled Kalart Rangefinder
- Synchro Flashgun

Complete Outfit Exc. Cond. **$145.00** Shpg. wt. 16 lbs.



Just 4!
Save $153.50

16 mm BOLEX OUTFIT

BOLEX H-16, 3 Lens Turret Camera, 1" f1.5, 3" f3.5 Telephoto, 15mm f2.7 Wide Angle Lenses Total Value **$448.50**

Complete Outfit Exc. Cond.

$295.00 Postpaid

PEERLESS CAMERA STORES

138 EAST 44th ST. • NEW YORK 17, N. Y. • MU 7-1000

MORE ON NEXT PAGE

PEERLESS CAMERA STORES

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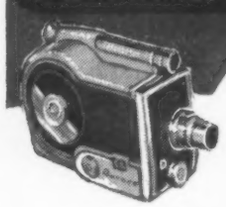
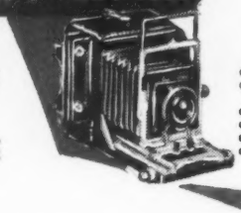


Immediate Delivery!

BRAND NEW REVERE MOVIE EQUIPMENT

- 16 mm Magazine Turret Camera
  with f2.5 coated Wollensak lens..... $152.50
  with f1.9 coated Wollensak lens..... 187.50
- 16 mm Magazine Camera
  with f2.5 coated Wollensak lens..... 127.50
  with f1.9 coated Wollensak lens..... 155.00
- 16mm Sound and Silent Projector
  with 750 Watt Lamp..... 287.50
- Model 88, 8mm Camera
  with f2.5 coated Wollensak lens..... 77.50
- Model 99, 8mm Turret Camera
  with f2.8 coated B & L lens..... 110.00
- Model 60, 8mm Magazine Turret Camera
  with f2.8 coated B & L lens..... 152.50
- Model 70, 8mm Magazine Camera
  with f2.8 coated B & L lens..... 127.50
- Model 85, 8mm Projector
  with 500 Watt Lamp..... 120.00

(Shipped Postpaid)

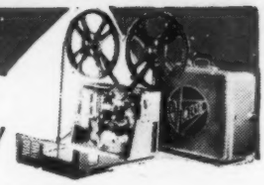


Just Five!

2¼ x 3¼ BUSCH PRESSMAN OUTFIT

- BUSCH PRESSMAN Camera
- f4.5 coated Extar lens in Supermatic Shutter
- Internally coupled Rangefinder
- Synchro Flashgun
- Combination Lenshade-Filter Holder
- Set of 3 Optical Glass Filters

Complete Outfit
Practically New **136.89**
Shpg. wt. 16 lbs.

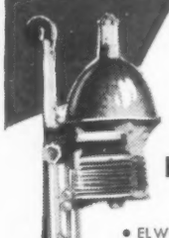


Just 7!

Reconditioned
16mm SOUND PROJECTORS
VICTOR NATCO R.C.A. AMPRO

Just overhauled, all take 750 watt lamps, give theatre-quality brilliant screen image, outstanding sound fidelity. Fully guaranteed.

Your Choice **$239.00** Shpg. wt. 75 lbs.



Save $69.41

PROFESSIONAL DARKROOM OUTFIT

	List Price	Your Cost
• ELWOOD S2, 5x7 Enlarger	$79.35	$64.89
• 161mm f4.5 Kodak Lens with Click stops (surplus)	60.00	29.89
• Vinylite Enlarger Cover	5.00	2.49
• Line Master Foot-switch	15.00	4.89
• Printimer Automatic Second Timer	19.95	9.89
Total Value		$179.30

Complete Outfit Brand New **$109.89** Shpg. wt. 60 lbs.

Above items may be purchased separately

PEERLESS HAS

FLASHBULBS

ANY SIZE, ANY TYPE, ANY QUANTITY!

25% DISCOUNT

ON CASE LOTS!

WABASH-SYLVANIA SUPERFLASH

Press 25, List $18.14	$15.60
No. O, List $22.16	19.20
Press 40, List $21.84	17.04
Press 50, List $24.57	19.17
No. 2, List $25.03	19.53
No. 2A, List $28.39	22.05
No. 3, List $27.30	21.30

FILM PACK CAMERAS

6x9 VOIGT. BERGHEIL, f4.5 Heliar, Rimset Compur, exc.	$52.50
9x12 BEE BEE, f4.5 Tessar, Rimset Compur, Heiland Flashgun, Hugo Meyer Rangefinder, LN.	95.00
9x12 ZEISS IDEAL, f4.5 Tessar, Kalart Rangefinder, Focuspot, exc.	95.00
6x9 VOIGT. AVUS, f4.5 Tessar, exc.	39.50
9x12 ZEISS MAXIMAR, f4.5 Tessar, Rimset Compur, Hugo Meyer Rangefinder, LN.	79.50
6x9 ZEISS IDEAL, f4.5 Tessar, Kalart Rangefinder, exc.	59.50
9x12 NAGEL, f4.5 Xenar, good	39.50
6x9 NAGEL, f4.5 Anast., exc.	32.50
6x9 CERTO, f4.5 Anast., exc.	42.50
6x9 VOIGT. AVUS, f4.5 Skopar, Kalart Rangefinder, exc.	69.50
6x9 ZECA, f4.5 Zecanar, Rimset Compur, exc.	42.50
9x12 ZECA, f4.5 Rodenstock, Rimset Compur, Kalart Rangefinder, exc.	62.50

ENLARGERS

OMEGA D2, 4x5, with Colorhead, double Condensers, 162mm f4.5 Woll., LN.	$179.50
SOLAR, 5x7 diffusion, 162mm f4.5 Woll., LN.	89.50
NATIONAL COLDLITE, 4x5, distortion control, 5" 4.5, LN.	69.50
PRECISE, 160, 2¼x3¼, 3½" f6.3, LN.	14.95
PRECISE 125 2¼x3¼, 3½" f6.3, List $42.45, New	33.50
SOLAR 120, 2¼x3¼, double condensers, 3½" f4.5, LN.	69.50

PEERLESS' OWN one year guarantee certificate entitles you to TWO expert tune-ups and lubrications during guarantee period.

2x2 SLIDE PROJECTORS

VOKAR, 100 Watts, New	$ 7.89
ARGUS PA, 100 Watts, New	27.75
VIEWLEX AP3, 150 Watts, New	39.50
KODASLIDE 2A, 150 Watts, New	47.50
GOLDE, 300 Watts, with blower, New	49.50
S.V.E, AK, 300 Watts, Case, List $62.00, New	49.50
GOLDE FILMATIC, for slides and strip films, 300 Watts, Case, New	93.47
S.V.E, AAA, 300 Watts, for slides and strip films, Case, New	76.00
VIEWLEX AP1, for desk and store counter demonstrations eliminating use of large and bulky samples, with 2" lens, screen and carrying case, New	64.50
TDC, 300 Watts for slides and strip films, with case, List $86.00 New	59.59
BAUSCH & LOMB, 150 Watts, List $52.00, New	29.50
S.V.E. DD, 150 Watts, for slides and strip films, case, List $62.00, New	49.50
VIEWLEX AP2C, 150 Watts, for slides and strip films, LN.	49.50

SPECIAL SLIDE PROJECTORS

GOLDE MASTER, 500 Watts, all sizes up to 3¼x4, New	$68.89
DAVIDSON STAR D, 150 Watts, 2¼x2¼, B" coated lens, List $79.50, demonstrator	64.00

We carry a complete stock of Bausch & Lomb, Spencer-American Optical Company Opaque and Slide Projectors for Industrial, Auditorium and Educational use.

BRAND NEW PROJECTOR!
BRAND NEW LOW PRICE!

MOVIE MITE

16mm Sound and Silent Projector

Here's the sound projector buy of the year! Costing no more than popular priced 16mm silent projectors, the MOVIE MITE comes to you with high fidelity sound equipment, 2" coated projection lens, 2,000 ft. reel capacity, features smart compact styling, AC-DC operation and is extremely lightweight (27 lbs.). Formerly Sold for $300.00. Now. **$198.50**

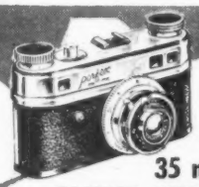
Just Five!

Practically BRAND NEW
4x5 MERIDIAN B Press-View Outfits

We just took 'em in trade from a photo school that is replacing everything with new equipment. We checked them, overhauled them and guarantee them to give superlative results.

	List Price
• MERIDIAN B Camera with front and back tilts and swings	$225.00
• 135mm f4.5 coated Wollensak Lens in Rapax Synchro Shutter	84.50
• Kalart E3 coupled Rangefinder	42.00
• Heiland 3 cell Flash Unit	18.65
Total Value	$370.15

Complete Outfit **$229.00** Shpg. wt. 8 lbs.

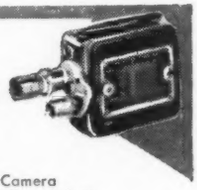


Save $15.54

35 mm CANDID OUTFIT

PERFEX 101, 35mm Camera with f4.5 coated Wollensak lens and coupled Rangefinder Combination Lenshade-Filter Holder. Set of 3 Optical Glass Filters. Value $45.49.

Peerless Special BRAND NEW **$29.95** Shpg. wt. 5 lbs.



Save $85.31

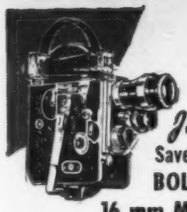
MAGAZINE 8mm MOVIE OUTFIT

- CINE PERFEX Turret Camera
- ½" f2.5 coated Wollensak Lens
- Wollensak coated Wide Angle Lens
- 1⅜" f3.5 Kodak Focusing Telephoto

Total Value..... $185.20

Complete Outfit Brand New **$ 99.89** Shpg. wt. 9 lbs.

Above Outfit with ½" f1.9 Wollensak coated Focusing Lens instead of f2.5 **$124.89**



Just 3!

Save $149.17

BOLEX H-16

16 mm Movie Camera

with 3 Lens Turret, frame counter and 1" f1.9 coated Eastman Lens. List Price **$364.17**

Practically Brand New **$215.00** Postpaid

Save Over 35%!

Amateur Darkroom Outfit

	List	Your Price Cost
• PRECISE 160, 2¼x3¼ Enlarger with 3½" f6.3 lens	$22.00	$19.75
• Vinylite Enlarger Cover	2.50	1.19
• Dodgette Set	1.35	.95
• 4-in-1 Easel	7.40	5.95
• Speedy Footswitch	10.00	.98
Total Value	$43.25	

Complete Outfit Brand New **$27.89** Shpg. wt. 28 lbs.

Above Items May Be Purchased Separately

Prices Slashed!

Practically BRAND NEW **LEICA 3C**

Latest Model with f2 coated Summitar Lens, coupled Rangefinder, focal plane shutter speeds 1 second to 1/1000, interchangeable lenses. When new sold for **$448.00.** NOW **$295.00** Postpaid

LEICA 3C, f2 coated Summitar Was $448.00, New	$385.00
LEICA 3C, f3.5 coated Elmar, Was $332.50, New	280.00
35mm f3.5 coated Leitz Elmar Wide Angle Lens, List $123.20, LN	95.00
90mm f4 coated Leitz Elmar Telephoto, List $155.40. LN	119.00
135mm f4.5 coated Leitz Hektor Telephoto, List $236.60, LN	159.00

GIVE YOUR PERSONAL MOVIES THE PROFESSIONAL TOUCH

SAVE 33%

8mm CRAIG EDITING OUTFIT

Consisting of: Editor (action magnifying viewer), Pair of Junior Rewinds, Junior Splicer, All mounted on hardwood base. List Price $45.00

A Peerless Special **$36.89**

8mm MOVIE CAMERAS

BOLEX H-8, Turret, f1.9 Berthiot, LN	$195.00
MAGAZINE CINE KODAK, f1.9 coated, New	145.83
CINE KODAK 8-25, f2.7 coated, New.	64.17
BOLEX L8, f2.8, case, LN	89.50
KEYSTONE K22, f2.5 coated, New	67.50
B&H COMPANION, f2.5 coated, New.	89.83
REVERE 88, f2.7 Wollensak, exc	57.50
CINEMASTER II, f1.9 coated, LN	67.50
REVERE 70, Magazine, f2.5 coated, New	127.50
KEYSTONE K22, f1.9 coated, New	99.50
KEYSTONE K40, Magazine, f2.5 coated, New	116.50
KEYSTONE K8, f3.5 coated, New	49.50
REVERE 88, f2.5 coated, New	77.50
CINEMASTER II, f3.5 Woll., LN	36.50
REVERE 60, Magazine Turret, f1.9 coated, New	187.50
BOLEX H8, Turret, 12.5mm f1.5 Kino Plasmat, f2.5 coated Woll. W.A., 1½" f3.5 coated Woll. Tele, New.	399.00
MAGAZINE CINE KODAK, f1.9, exc.	129.50
CINE KODAK 8-25, f2.7, Case, exc.	62.50
KEYSTONE K8, f1.9 Woll., good	55.00
KEYSTONE K8, f3.5 Woll., Case, good	27.50
REVERE 99, Turret, f2.8 B&L, LN	79.50

8mm MOVIE PROJECTORS

KEYSTONE C-18, 300 watts, LN	$22.50
REVERE 85, 500 watts, exc	79.50
KODASCOPE 8-40, 200 watts, LN	24.50
APOLLO, 500 watts, LN	24.50
KODASCOPE 8-33, 500 watts, New.	78.00
AMPRO A8, 500 watts, case, LN	115.00
KEYSTONE 108, 750 watts, New	138.50
KEYSTONE R8, 500 watts, New	74.50
REVERE 85, 500 watts, New	120.00
AMPRO A8, 500 watts, case, New	168.00
KEYSTONE R8, 500 watts, LN	49.50
KODASCOPE 8-90A, 150 watts, case, New	185.00

16mm MOVIE CAMERAS

VICTOR 4, Turret, 1" f1.8 T.H. Cooke, 17mm f2.7 Woll. W. A., 4" f4 Dallmeyer, LN	$299.00
VICTOR 4, Turret, 1" f1.9 Dallmeyer, LN	149.50
KEYSTONE A7, f2.5 coated, New	74.50
KEYSTONE A7, f2.7 Wollensak, exc.	49.50
REVERE 16, Magazine, f2.5 coated, New	127.50
B&H AUTOMASTER, Turret Magazine, f1.9 coated, New	332.50
B&H AUTOLOAD, Magazine, f2.5 coated, New	186.67
MAGAZINE CINE KODAK, f1.9 coated, New	175.00
BOLEX H-16, Turret, Frame Counter, f1.9 coated E.K., New	346.67
MOVIKON, coupled Rangefinder, f1.4 Sonnar, Case, exc	339.00
B&H 70D, Turret, 1" f3.5 T.H. Cooke 1" f1.8 T.H. Cooke, 3¾" f3.3 Kinic, Case, good	239.00
B&H 70DA, Turret, 1" f2.7 T.H. Cooke, 2" f3.5 Kinic, exc	225.00
MAGAZINE CINE KODAK, f1.9, exc.	129.50
CINE KODAK B, f1.9, Case, fair	39.50

16mm SOUND PROJECTORS

B&H 179H, 750 Watts, New	$495.00
REVERE, 750 Watts, New	287.50
VICTOR LIGHTWEIGHT, 750 Watts, New	375.00
KODASCOPE FB, 750 Watts, LN	259.50
AMPRO PARAMOUNT 20, 750 Watts, LN	359.00
RCA 400, 750 Watts, LN	375.00
NATCO, Lightweight, 750 Watts, New	298.50
MOVIE MITE, Light Weight, Formerly $300.00, New	198.50

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B&H DIPLOMAT, 750 watts, Case, New	273.30
KODASCOPE 16-20, 750 Watts, Case, New	261.50
KODASCOPE 16-10, 750 Watts, New	119.50
KEYSTONE K-160, 750 Watts, New.	119.50
KODASCOPE 16-20, 750 Watts, LN.	175.00
KEYSTONE K160, 750 Watts, LN	79.50
AMPRO IMPERIAL, 750 Watts, Case LN	195.00
VALETTE, 750 Watts, Convertible to sound, List $217.00, New	99.89

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• 3¼x4¼ PACEMAKER SPEED GRAPHIC, f4.7 coated Ektar, Supermatic X Shutter	205.15
• 3¼x4¼ SUPER D GRAFLEX, f4.5 coated Ektar, built-in flash synch., automatic diaphragm	244.80
• 4x5 PACEMAKER SPEED GRAPHIC, f4.7 coated Optar, Graphex X Shutter	206.90
• 4x5 PACEMAKER CROWN GRAPHIC, f4.7 coated Optar, Graphex X Shutter	171.30
• 4x5 SUPER D GRAFLEX, 7½" f4.5 coated Ektar, built-in flash synch, auto diaphragm	259.35
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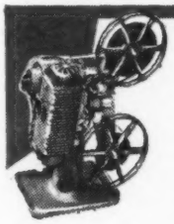

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12 mm Dia.	80 mm F.L.	ea.	$ .50
14 mm Dia.	60 mm F.L. coated	ea.	1.25
18 mm Dia.	102 mm F.L.	ea.	1.25
23 mm Dia.	162 mm F.L. coated	ea.	1.25
23 mm Dia.	184 mm F.L. coated	ea.	1.35
25 mm Dia.	122 mm F.L. coated	ea.	1.25
26 mm Dia.	104 mm F.L. coated	ea.	1.25
29 mm Dia.	54 mm F.L. coated	ea.	1.25
30 mm Dia.	60 mm F.L.	ea.	1.00
31 mm Dia.	124 mm F.L. coated	ea.	1.50
31 mm Dia.	172 mm F.L. coated	ea.	1.25
32 mm Dia.	132 mm F.L.	ea.	1.50
34 mm Dia.	65 mm F.L. coated	ea.	1.50
38 mm Dia.	130 mm F.L.	ea.	1.00
38 mm Dia.	240 mm F.L.	ea.	2.50
44 mm Dia.	189 mm F.L. coated	ea.	2.50
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ACHROMATIC TELESCOPE OBJECTIVES—Perfect Government surplus lenses. These cemented achromats are made of the finest Crown and Flint optical glass; are fully corrected and have tremendous resolving power. Guaranteed well suited for Astronomical Telescopes, Spotting Scopes, etc.

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48 mm Dia.	600 mm F.L. coated	ea.	10.75
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76 mm Dia.	381 mm F.L. coated	ea.	19.00
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HOBBYIST LENS SET—Here's a bargain: 10-piece lens set. Contains Magnifiers, Reducing Lenses, Positives, Negatives, etc.....**Postpaid $1.00**

POLAROID FILTERS—60m/m dia. unmounted. Use two for dimming or fadeouts.....**Postpaid $1.25**

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6 Power Set	ea. $5.00	11 Power Set	ea. $6.00
8 Power Set	ea. 5.25	13 Power Set	ea. 7.75
27 Power Set	ea. $11.85		

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CAMERA CLUBS

Organize Brazilian Club

The unprecedented boom in amateur photographic activity in South America continues, and word reaches us of the formation of *Foto Clube Pontagrossense* (Photo Club of Ponta Grossa) this past summer. The Brazilians are desirous of corresponding with clubs in the States, and if you can spare a copy of your club bulletin they'd like to look it over. President of the new organization is Adao R. Felde, the secretary being Haroldo Oeberg. Write to these folks at Caixa Postal 227, Ponta Grossa, Parana, Brazil.

Chicago Historical Project Has Several Unusual Features

Civic interest in photography is carried somewhat further than usual in the recently announced Chicago Project for Historical Photography, inaugurated by the Chicago Historical Society in cooperation with the *Chicago Area Camera Clubs Association*. In an appeal to Windy City amateurs to aid in recording contemporary Chicago in documentary and factual photographs, Historical Society officials remind photographers that something of great interest always is seen in a picture taken 50 years ago and that the same point of view is indicated in covering contemporary life and times.

Club and individual competition are added incentives to participation in the project, it is learned. When an individual entrant has five prints chosen for the permanent collection he receives a certificate from Society trustees, a 25-print acceptance total bringing the entrant a medal. The club whose members get the greatest total number of prints accepted will win a cup.

Noteworthy are the specifications for prints, which must be 8 x 10 doubleweight glossies, ferrotyped and free from drying rings, cracks, "or *any* blemish." Prints must be washed for at least one hour, to insure permanency, and must be accompanied by information regarding date, hour, name of subject, location (by street number and general geographical location), and name and address of maker. The entire project, as formulated, would seem to afford a good example for other sizeable communities.

Ansco Making Club Survey

With the commendable idea of analyzing current camera club activity in this country and ultimately making the findings available to the clubs themselves, Ansco has embarked on a well-planned survey and has requested the cooperation of all clubs. Lack of space prohibits a detailed discussion of Ansco's comprehensive inquiry data sheet here, but we urge every club to cooperate as fully as possible in supplying the Binghamton concern with complete data promptly. While certain of the questions asked are possibly of a controversial nature, they should be answered freely, since Ansco guarantees that all replies sent them will be confidential. Every group should bear in mind that a survey of this type can be beneficial only if a great majority of responses is complete.

Ask Help in Planning Bulletin

At your next club meeting, please have your secretary send a copy of your club paper or magazine to the *International Camera Club*, 677 N. Park Ave., Philadelphia 23, Pa. This outfit is trying to get a bulletin started in the right way, and has asked for samples of all available club periodicals for use in guiding the officers in the enterprise. Your immediate cooperation will be appreciated.

Novice Movie Contest Held

By way of encouraging and educating its less experienced members, *Metropolitan Motion Picture Club* of New York once again is running a film competition for novices among its membership. All members except those on the "advanced filmers" roster are eligible to compete, and each entry is limited to a total running time of four minutes. Attractive cash prizes of $50, $30, and $20 have been put up by Harry Groedel, and plans have been made for careful presentation of each film. The entire club membership will vote on the entries.

German Wants Letters from Clubs

Active in several Berlin camera clubs, and a contributor to several new developments in the German photographic field, Adolf Molz would like to correspond with clubs in the United States. Mr. Molz' address is Fechnerstrasse 11, Berlin-Wilmersdorf, Germany.

Here's What Work Will Do!

By keeping their viewfinders trained on people and events close to home, members of the spirited *Ecorse Camera Club* (Detroit suburban area) in two short years have demonstrated what can be accomplished by real devotion to a purpose. As a direct result of the club's efforts the local newspaper has a far more "picture-wise" editorial policy; a lot of still shots and movies have been made depicting civic events and buildings; a new camera shop has opened for business; and the entire community has been made aware of the good things photography has to offer. Several exchange portfolios of prints have been put on the road by *Ecorse* members, also, and the second annual salon is in preparation.

One tangible reward for all this will be enjoyed by the organization when the city's new library is completed—the handsome edifice will include a special clubroom for the photographers, with the compliments of the city fathers. A lot can happen in two years—if you want to make it happen.

English-Speaking Photogs Form Club in Sweden

Founded recently by Americans residing in Stockholm, Sweden, the *English Speaking Photographers' Club* already

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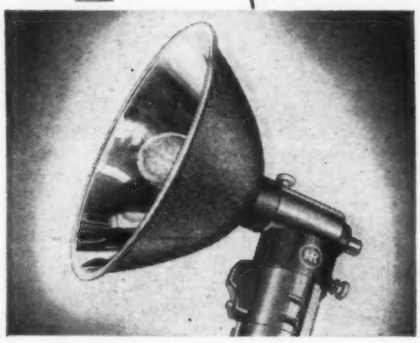

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You can stop action and freeze forever a split second of thrilling motion. Your Synchro-Special is a precision instrument that synchronizes light and camera shutter for perfect film exposure. Fits any and all Kodak "Flash" shutter cameras.

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Keystone C-18—New, only..... $34.50

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Standard—Deluxe, Fine Condition..... $121.00
AGFA, 500W—Good Condition..... $52.00
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Address: .....

MOGULL'S 68 WEST 48th STREET NEW YORK 19, N. Y.

numbers nearly thirty members, and includes photographic enthusiasts of several nationalities. There are two basic requirements for membership in the group—an interest in photography, and the ability to speak English. Correspondence with groups on this side of the water is earnestly requested, and if you plan to visit Stockholm for some reason, let these people know about it in advance and assure yourself of a warm welcome. President of the club is J. M. Fox, Stationsvagen 7, Roslags Nasby, Stockholm, Sweden.

We Hear . . .

THAT *Beretania Camera Club* (of the Camera Club Council of Hawaii) is in the midst of a series of lectures on the various major types of cameras available. The Islanders are taking up specific makes and models in their discussions of types, evaluating the merits and drawbacks of each. This undoubtedly is edifying and informative for the less experienced people in the audience, and as a project it might well be widely emulated. We're wondering, however, how they ever bring a meeting to a close when a few of the successful salon veterans start sounding off on the virtues of their particular favorite boxes. Now, just take the single-lens reflex as compared with the double-lens, for instance. You know just as well as I do that it's absolutely impossible to . . . oops—nearly got started ourselves!

Fine Arts Camera Club (Evansville, Ind.) hung its tenth annual salon during October. Many good prints were received from out-of-town entrants.

Leon Forgie recently was appointed program director of *Rochester* (N. Y.) *Camera Club,* which meets in the Memorial Art Gallery in photography's capital.

That's a nice touch *Color Photographic Association of Canada* is using in connection with its bulletin. They have it planographed in bright green ink, which makes it easy to read and which also makes it stand out. (No, don't *all* start using green ink, or we'll be right back where we started.)

Green Briar Camera Club (Chicago) does a nice job with its monthly paper, "Honorable Mention." Well-written and full of good stuff.

They're preparing the script and appointing camera crews for the club movie at *Oakland* (Calif.) *Camera Club.* We'd like to view the finished product. How about it, *Oakland?*

President Harry Reich of *Science Museum Camera Club* (Buffalo, N. Y.) certainly has to take a lot of guff. While trying to give helpful instruction to his constituents in the matter of how to photograph a frog in the middle of a stream, the chief slipped from his precarious perch on some rocks. Seems as if everybody else present got a picture of the mishap. One of these pix appears on the front page of the club's bulletin, "Fotomic Facts," under the title of "Nature Boy." Heck with 'em, Harry—let 'em teach themselves how to photograph frogs from here on. —*Whit Hillyer.*

ALL CAMERAS O. M. A. APPROVED*

35MM

	NEW	LIKE NEW
Argus A2, F:4.5, case	$ 37.58	
Argus C III, F:3.5, Flash	69.58	$ 48.50
Bantam, Flash, F:4.5	57.72	48.50
Bantam, Special, F2		129.00
Bolsey "B," F:3, ctd, RF	55.90	
B & H Foton Cook T2:2 ctd	700.00	
Clarus, Woll., F:2.8, ctd	115.25	82.00
Contaflex, Sonnar F:2		257.00
Kodak Ektra F:1.9, case		338.00
Kine Exakta Biotar F:2	425.00	308.00
Kine Exakta Tessar F:2.8	258.00	198.00
Kodak 35, RF F:3.5	86.58	64.00
Mercury II, F:2.7	82.50	38.00
Perfex "101" RF	28.00	
Perfex DeLuxe, F:2.8	99.00	67.00
Retina I, F:3.5	93.00	63.00
Retina IIA, F:2 ctd., case	195.00	162.00
Robot IIS, Tessar F:2.8		78.00
Stereo Realist	162.50	127.00
Tenax II, Sonnar F:2		154.00
Tenax II, Tess. F:2.8		123.00
Vokar II, F:2.8, latest	76.00	58.00
Zeiss, Ikonta F:3.5, case	83.00	55.00
Voigtl. Vito, Skopar F:3.5	69.00	51.00

LEICA CAMERAS & LENSES

	NEW	LIKE NEW
Leica Standard Elmar 3.5		$ 74.00
Leica D, Elmar F:3.5		128.00
Leica F, Summar F:2		193.00
Leica G, Summar F:2		218.00
Leica III B, Summar F:2		248.00
Leica III C, Elmar F:3.5	$28[illegible].00	198.00
Leica III C, Summitar F:2	[illegible]	284.00
Leica III C, Xenon F:1.5 acc.	482.00	378.00
Leica FF 250 Exposure, F:3.5		368.00
28mm Hektor, F:6.3, W.A.	165.00	128.00
35mm Elmar, F:3.5, W.A.	123.20	79.00
50mm Sonnar, F:1.5, ctd	304.00	140.00
50mm Elmar, F:3.5	98.00	43.00
50mm Summar, F:2	128.00	88.00
50mm Summitar, F:2, ctd	220.50	158.00
50mm Xenon, F:1.5	265.00	178.00
73mm Hektor, F:1.9	218.00	154.00
85mm Sonnar, F:2, cpld		238.00
90mm Elmar, F:4	155.40	98.00
90mm Thambar, F:2.2	218.00	184.00
135mm Hektor, F:4.5	236.00	114.00
Leitz VIII Synchronizer	63.00	54.00
Jen Leica-Flash	32.50	24.00
Leitz Erecting Finder	[illegible]	34.00
Leitz Vidom Finder	[illegible]	43.00
Sliding Copying Attach.	45.80	32.00
Leitz Slide Proj., 300 W.	147.00	83.00
Nooky for all lenses	70.00	56.00
Leica Manual, latest	5.00	4.00
Micro IBSO Attach	108.00	

CONTAX CAMERAS & LENSES

	NEW	LIKE NEW
Contax I, Tessar F:3.5		$ 98.00
Contax II, Sonnar F:2		238.00
Contax III, Sonnar F:2		268.00
Contax III, Sonnar F:1.5		321.00
28mm Tessar, F:8, W.A.	$145.00	118.00
35mm Biogon, F:2.8, W.A.	288.00	232.00
35mm Orthometar, F:4.5	228.00	175.00
50mm Sonnar, F:1.5	235.00	168.00
85mm Triotar' F:4	174.00	132.00
85mm Sonnar, F:2	315.00	258.00
135mm Sonnar, F:4	224.00	178.00
18cm Sonnar, F:2.8, cpld		375.00
Contameter I, II		78.00

REFLEX

	NEW	LIKE NEW
Argoflex, Model EM	$ 72.90	
Argoflex, F:4.5 ctd., case	69.62	$ 54.00
Ciroflex, F:3.5 Alphax, case	85.48	63.00
Ciroflex, F:3.5 Rapax, case	107.90	83.00
Ciroflex Alphax Synchro, case	92.00	
Ciroflex Rapax Synchro, case	122.20	
Exakta B Tessar, F:2.8		126.00
2 ¼x3 ¼ R.B. Graflex	157.50	79.00
Ikoflex I, Novar F:3.5	111.00	79.00
Ikoflex I, Tess. F:3.5 ctd., case	$132.00	
Ikoflex III, Tessar F:2.8		$243.00
Kodak Reflex, F:3.5, case	137.92	89.50
Korelle II, Tessar F:2.8		143.50
Rolleicord II A, F3.5	140.00	108.00
Rolleicord I, F:4.5		78.00
Auto Rollei DeLuxe latest W/Xenar F3.5 ctd, case	228.00	
W/Tessar F:3.5 ctd, case	266.00	
Auto Rollei Tessar 3.5		218.00
Rolleikin 35mm Attach	38.50	24.00
Rollei Plate Outfit	39.35	27.00
3 ¼x4 ¼ Super D Graflex, Autom. Diaphr.	244.80	
4x5 Super D Graflex, F:5.6	259.35	
3 ¼x4 ¼ Graflex B		69.50
4x5 Graflex D, F:4.5		125.00

ROLL FILM

	NEW	LIKE NEW
Kodak Tourist, F:4.5 ctd, Case		$ 71.00
Duo Six 20, F:3.5 RF, Latest		109.00
Medalist I, Ektar F:3.5		128.00
Medalist II, Ektar F:3.5	$297.50	218.00
Minox, Latest, F:3.5		148.00
Plaubel Makina II, F:2.9		98.00
Plaubel Makina II S, F:2.9		324.00
Super Ikonta A, Xenar F:3.5	171.00	124.00
Super Ikonta A, Tess., F:3.5	183.00	138.00
Super Ikonta B, Tess., F:2.8	264.00	178.00
Super Ikonta Bx, F:2.8	330.00	238.00
Super Ikonta C Spec., Tess 3.5		169.00
Voigt Bessa, Skopar F:3.5		69.00
Monte Carlo, F:3.5	63.75	47.50
Zeiss Ikonta B, Tess., F:3.5 1/500	105.00	79.00
Zeiss Ikonta A, Tess., F:3.5	108.00	82.00

PRESS-VIEW

	NEW	LIKE NEW
Kalart Camera 3 ¼x4 ¼ F:4.7	$379.50	
4x5 Busch, Mod. "D"	89.50	
4x5 or 3 ¼x4 Anniversary Graphic, F:4.7, Range Finder, Gun, Adapter, Acc.		$248.00
2 ¼x3 ¼ Graphic, F:4.5 RF	288.00	168.00
Pacemaker Crown 23, F:4.5	185.15	
Pacemaker Speed 23, F:4.5 RF	262.75	
Pacemaker Speed 34, F:4.7 RF	245.50	
Pacemaker Crown 45, F:4.7	171.[illegible]0	
Pacemaker Speed 45, F:4.7 RF	24[illegible].40	
Holder for Graphics	4.15	3.25
2 ¼x3¼ Busch, F:4.5 RF	179.00	138.00
4x5 Linhoff Technika III, 6" Xenar or Heliar, F:4.5 ctd. RF.	440.00	
4x5 B&J Press, F:4.5	118.00	89.00
4x5 Graphic View, 8", F:7.7	207.72	158.00
Meridian, F:4.7 Ektar, RF Gun.	369.50	247.00
Dormitzer Flash AC & Battery.	221.43	

MOVIE

8mm PROJECTORS

	NEW	LIKE NEW
Ampro 8, w/case	$168.00	$132.00
B&H Filmo Master 400	187.50	
B&H Picture Master 750W	262.00	
DeJur 1000 Cordomatic	159.50	126.00
DeJur 750	139.50	104.00
Fodeko 8, 750 W	89.50	
Keystone R8, 500W, case	74.50	56.00
Keystone K108, case	138.50	104.00
Revere Deluxe, case	120.00	

16mm PROJECTORS

	NEW	LIKE NEW
Ampro Imperial	$276.00	$198.00
B&H Diplomat	273.30	
B&H Showmaster	312.00	
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Franklin Mag. Turret, F:2.5	139.50	
Keystone K 22, F:2.5	67.50	
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Keystone K45 Turret, F:2.5	135.50	
Kodak Mag., 90, F:1.9	145.83	118.00
Revere 87, F:2.5	77.50	
Revere 99 Turret, F:2.8	110.00	72.00
Revere 70 Mag., F:2.8	127.50	
Revere 71 Mag., F:1.9	155.00	
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B&H Autoload, F:2.5	186.67	
B&H Automaster Turret, F:2.5	305.9[illegible]	206.00
B&H 70 DE, F:1.9	381.50	
Bolex H-16, F:1.5	34[illegible].00	242.00
Cine Special, F:1.9		489.00
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Keystone A7, F:2.5 ctd.	74.50	56.00
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Elwood S25x7	80.50	58.00
Federal 312, w/lens	53.00	
Federal 269, F:6.3	39.50	
Federal 450, w/lens	112.50	89.00
[illegible] DeJur Prof., F:4.5	162.25	133.00
Solar 4x5 Cond., F:4.5		128.00
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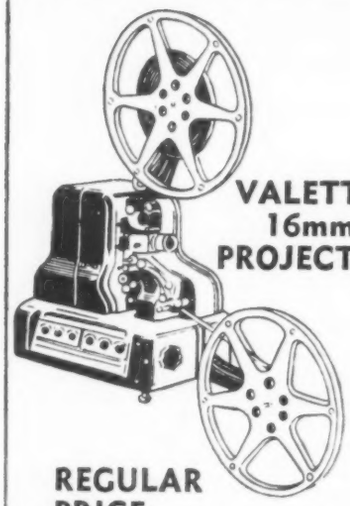

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My Most Exciting Picture

(*Continued from page* 51)

graphed in all kinds of weather. We discovered that clouds are never the same even when the weather is constant, and it makes no difference what shape they are. Finally we decided on the cumulus or storm cloud, because it is white and fleecy before it turns gray and formidable. Every possible shaped cloud was created out of the spun glass: wispy and full; fragile and menacing, circular and long.

"Rope" shows eight complete cloud changes during its nine reels. (The spun

Meteorologist Dinsmore Alter of Los Angeles' Griffith Observatory explains a technical detail to Hitchcock. In the left corner of the picture note chicken wire on which all the clouds were molded.

glass clouds were hung on standards and on overhead wires behind the buildings in the cyclorama, then slightly varied after each reel.) As a final check on our meteorology, we asked Dr. Dinsmore Alter of the famed Griffith Observatory for his opinion.

The cumulus clouds were fine, Alter told us, because there are more cumulus in the New York sky than anywhere else in the country, except high in the mountains. "And of course," said Alter, "you won't want any cirrus or high ice clouds."

"Cirrusly, I think not," I said, waiting for a laugh which was a lot weaker than a director has a right to expect on his own set.

To get authentic reproductions of changing sun and cloud effects and the falling of dusk, we had still photographers shoot the sun in three different locales. Once from the top of a New York skyscraper, once from the roof of an unfinished building on Wilshire Boulevard in Los Angeles and once by a camera crew from the edge of the Santa Monica pier on the Pacific Ocean.

Famed John Miehle, our head still photographer, took over the cloud reproduction assignment, using an 8x10 and shooting straight into the sun. Miehle recorded the setting sun at five minute intervals for an hour and 45 minutes to get a continuous effect. All these progressive variations in sun and clouds were charted on a detailed time schedule, then later cued to dialogue and action reel by reel. Miehle's developed films were studied by Technicolor experts who were able to match nature without a flaw.

Oddly enough, we discovered that there were virtually no major differences in cloud and sunset effects between the photographs shot in New York and those obtained on the West Coast.

Miehle knew that in photographing the sun head-on he might get double images, and he did. But he also obtained magnificent effects. These were the effects that were used in "Rope" to denote the passing of time—the yellow glare of the late afternoon sun fading to a soft gray, the light reflections on the fleecy white clouds dying slowly—and finally dusk and darkness coming on as the lights of the city appeared.

"Rope" was a miracle of cueing. Everybody; actors, cameramen, the prop crew, the electricians, the script supervisors, spent two solid weeks of rehearsals before a camera turned. Even before the set was built I worked out each movement on a blackboard in my home. Then in the studio, the stage (actually a stage within

Paul Hill, the Technicolor technician, makes a final adjustment on giant camera used in Warner Brothers' "Rope."

a stage, made noiseless by constructing a special floor one and one half inch above the regular one, soundproofed with layers of Celotex and carpet) was marked with numbered circles. These indicated where each specific camera stop had to be made, and when. Each camera movement—and there were as many as 30 separate ones, had its pre-determined focus. Because of this the crew men operating the camera had to hit the floor markings exactly on cue and without deviation. The entire floor plan was laid out in foot squares so that in the event of retakes we could go back to the exact spot.

For the actual take the floor markings were removed and plotted on a board. Holding the cue board the script supervisor signalled the camera crew on every movement during the 10-minute take. It was like one of those fabulous "Tinkers-to-Evers-to-Chance" triple plays. To cue each separate camera movement (and everything had to be done in utter silence) the script supervisor would check his cue board, then nod to a crew man on his left who held a long bamboo pointer. This crew man placed the end of the

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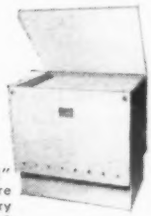

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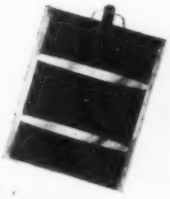

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pointer on a pre-determined spot on the floor. His action triggered Morris Rosen, the head grip, who dollied the camera to the new position, while the focus puller on the camera crane, watching his own cue sheet, simultaneously changed the focus on the camera lens.

But that wasn't all. Remember I told you that shooting "Rope" was very much like a Rube Goldberg drawing.

That wooden chest in which John Dall and Farley Granger, as the two young intellectual murderers, placed the body, practically played second lead in the picture. This chest with the body inside of it was always in the center of the living room—so far as the audience is aware.

Yet, actually, every time the camera crossed the room the chest had to be rolled off stage just in advance of the camera crane. (We couldn't stop to make new camera set-ups.) Moving the chest was the assignment of the four prop men crouched on their hands and knees beneath the camera. Not only did they have to move the chest aside on cue but they also had to get it back into the scene again as the camera returned.

And all this time the young actor who played the strangled youth had to remain inside the chest! Since there were no time lapses or camera cuts in the usual sense, he was inside the chest for a full ten minutes, the shooting of 950 feet of film. After the third take, this actor began to get, well, a little tired. "I hope to God they get it on this take," he said fervently. "Those ten minutes seem like ten hours."

Every piece of furniture on the stage—every table, chair, plate, dish and drinking glass—had to be moved on cue just like the wooden chest. Once, while the characters in the play were eating a buffet supper, Joan Chandler, who played the feminine lead, had to put her wine glass down on a table. But the table was gone. Joan merely put the glass down where the table should have been, one of the crouching prop men (unseen by the camera, of course) raised his hand and Joan's glass found a resting place in it. Another time an actor had to reach for a plate off the unseen table. Again a prop man moved in, handed the actor a plate, and the action went on.

It really was uncanny.

Naturally, in rolling a camera back and forth in a three room apartment for 10 minutes without a halt (from living room to kitchen and back) we had to have a collapsible apartment. Actually, the basic element was the series of wild walls. ("Wild" is a term used to designate movable or detachable flats.) In "Rope" the walls were quite literally wild. They rolled on overhead tracks heavily greased with vaseline to soundproof the skids. A separate crew stood by to roll each wall at a given cue, admitting the camera when the actors had gone through the door. When the players returned in the same shot, the wall closed and the Technicolor camera dollied back to pick up a new angle during the split second needed to make the room solid again.

That camera was gliding back and forth following actors all over the place. You'd see James Stewart coming suspiciously

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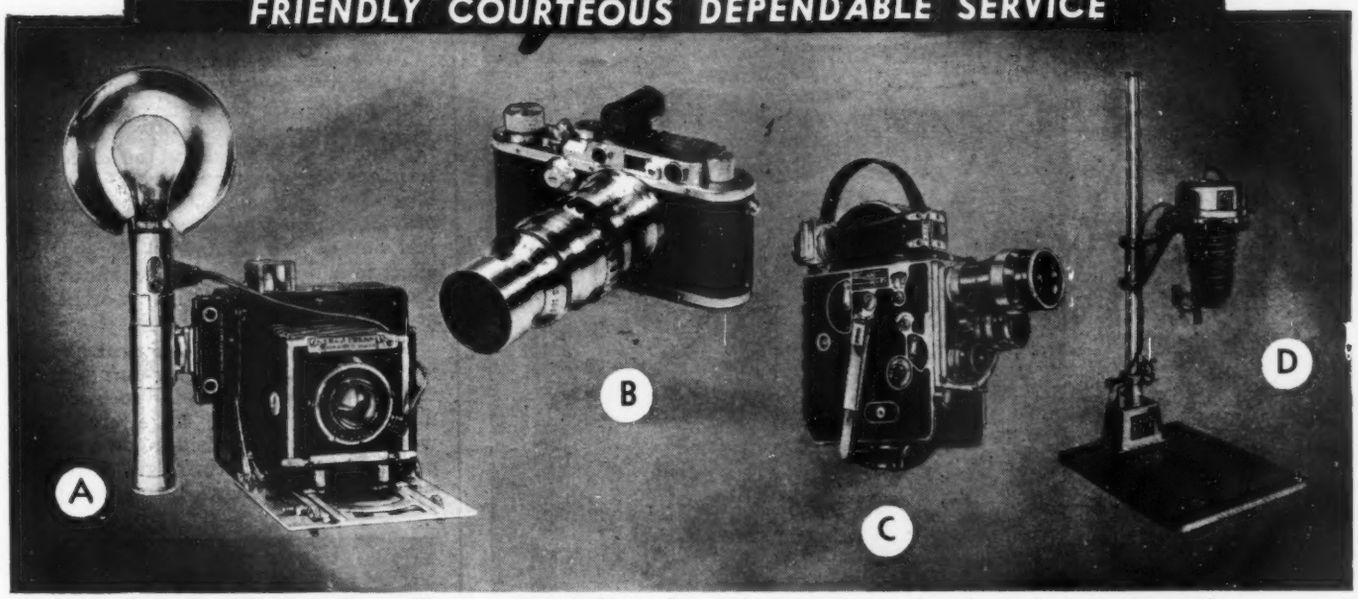

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C. Bolex H-16 Combo: Here's the finest camera in the field, with an impressive battery of quality lenses! Latest model Bolex Model H-16 camera, plus 17mm f2.7 Wollensak focusing wide-angle, 25mm f1.9 (coated) Kodak focusing normal angle, 75mm f4.5 Bell & Howell focusing telephoto, 150mm f4.5 (coated) B&H focusing tele—and a fitted leather case! All brand-new! And we price this $700 value at only..... **499.00**

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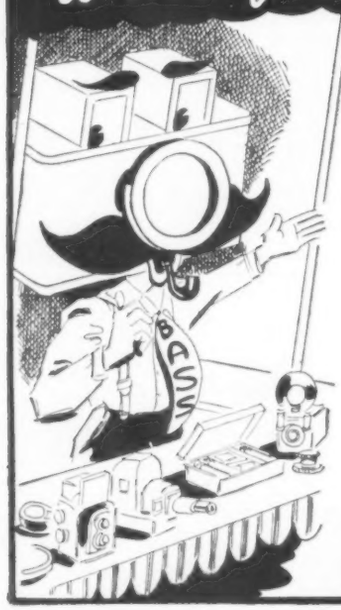

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close to the chest in the living room that hid the body of the strangled youth. And in the next minute Stewart would be drinking champagne in the kitchen—all in the same 950 feet of film and without a halt in the movement of the camera.

There was one rather knotty problem that Jimmy Stewart, recalling his experiences in the Air Force, helped us solve. In the final moments of the story when the body is discovered and the killers are trapped, the apartment living room is flooded at intervals by great pulsations of light from a huge neon "Storage" sign just outside the window. I wanted this effect to add dramatic tension, much like the increasing crescendos of an orchestra at the climax of a symphony.

But for a while our electrical experts were stumped. They knew that in order to get enough light into the room during the sign's pulsations, huge arc lights would have to be hooked up on a special parallel with the actual sign, then synchronized. Then Stewart thought of the

Electrician Paul Butner shows off one of the special spotlights which were used in the picture's final scene. The shutter which can be seen mounted over the lens was electrically controlled so that the spotlight would be synchronized with a neon sign mounted on a building rooftop.

bomb release switch used in heavy bombers during the war. This switch controlled electrically the split second intervals during which bombs were dropped over the target. So we bought a bomb release at a war surplus store, adjusted it to synchronize the alternate flashing of the neon "Storage" sign with the opening and closing of these shutters on the three huge floodlights and got exactly the effect we wanted.

Those 200 miniature neon signs in the New York skyline cyclorama helped me solve a little problem of my own. It's traditional, with me at least, that I appear fleetingly in every one of my pictures. But "Rope," with a cast of only nine people who never leave the apartment, looked like the end of the Hitchcock tradition. There was just no way that I could get into the act.

Then someone came up with a solution. The result? The Hitchcock countenance will appear in a neon "Reduco"

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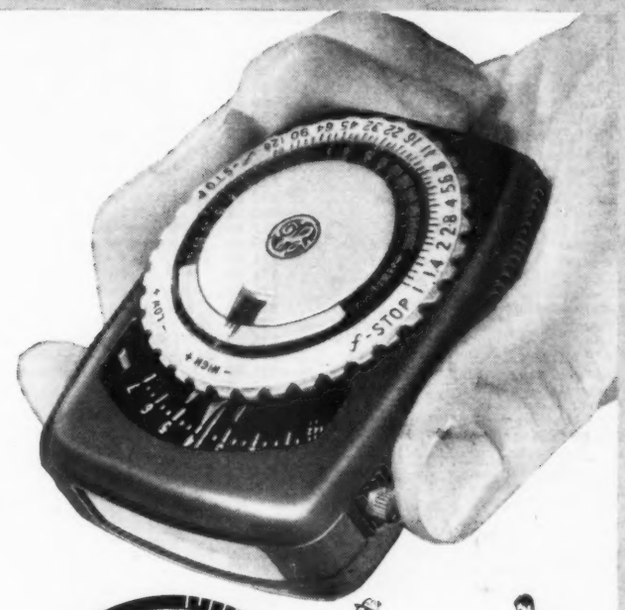

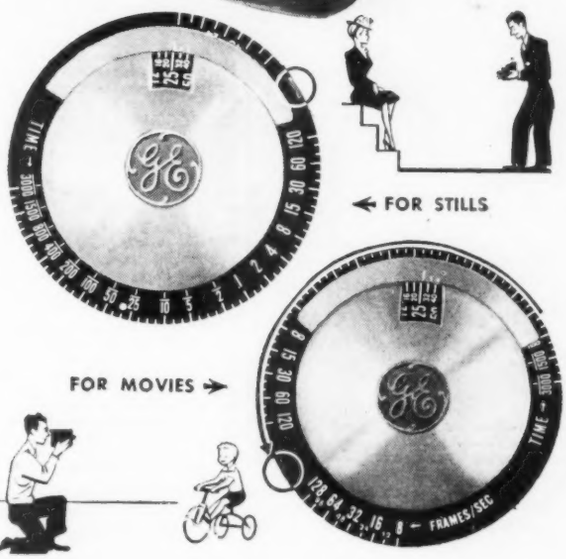

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sign on the side of a miniature building!

Because of the way the picture was shot, the actors' performance varied very little from day to day. Actually, they found it a very stimulating experience. Their cooperation during the intensive pre-shooting rehearsals was truly magnificent.

Instead of reading the script through once or twice, the cast spent two weeks walking through the action from the beginning to the end, much like a stage play. Remember we weren't shooting just a line at a time, nor shifting our camera set-up after a one-minute take. There were ten to eleven pages of dialogue on each shot. Actually, for the camera rehearsals we used no stand-ins as such. The stars themselves acted as puppets for the camera. After the camera movement rehearsals there were intensive dress rehearsals, when everyone's job, from script supervisor to prop man, was coordinated. Following that we put Reel 1 and Reel 2 on film. The maximum number of takes on any single reel was six and the minimum was three.

Stewart, of course, claimed that "Rope" was the toughest job an actor ever had. And I agreed with him. He told me that he wasn't sleeping nights. "What this means," Jimmy said, "is that if the rest of the cast is perfect and I fluff a line at, say 895 feet, it becomes the most colossal fluff in screen history. The only way it can be re-shot is to do the whole scene over again."

"Well," I said, "that's exactly why I picked you for the lead."

As it was, Stewart had to hang around the set 18 days before making a bona fide entrance for the rolling camera. It was the final dress rehearsal for Reel 3 in which Jimmy makes an entrance while Farley Granger is playing the piano. The piano stopped and silence ensued, as all eyes went to Stewart. He just made it into the room and was ready to open his mouth. "Just a minute," I said. "I'd like you to make your entrance differently."

Jimmy punched the air in a defeated gesture. "Hey, look," he complained, "I've waited three weeks for this!"

What amused everyone was that I never once looked at the action after the camera got rolling. There was no point, because I couldn't do anything about it. Once the camera started it had to keep rolling until the completion of the take. My job was done the moment I called "Action!"

One of the vital cogs in our machinery of advance planning was Film Editor Bill Ziegler. For the first time in his or anyone else's career as a cutter, a full length feature had to be edited before it got on film. There were no close-ups, medium or long shots, in the conventional sense, that Ziegler could insert for a change of pace. Every move, every jump from reel to reel had to be planned so that the action would not drag on the screen. All of Ziegler's work, which usually takes place after a film is shot, had to take place while the action was going on.

All told we had 10,000 feet of film, shot without cuts, and from beginning to end like a stage play. And I think that in editing "Rope" this way we achieved sus-

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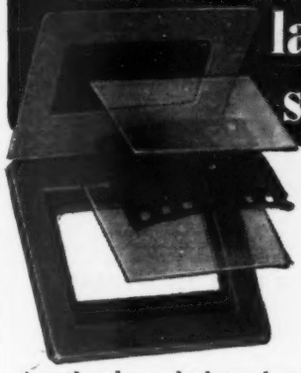

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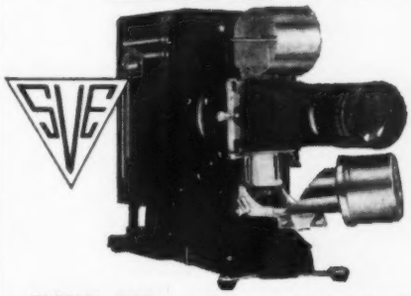

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pense and an air of mystery without transoms opening, creaky doors, clutching fingers or a house filled with eerie shadows.

Technicolor helped but it wasn't the star of the picture. "Rope," incidentally, is the first time I've ever directed a Technicolor picture. I never wanted to make a Technicolor picture merely for the sake of using color. I waited until I could find a story in which color could play a dramatic role, and still be muted to a low key. In "Rope," sets and costumes are neutralized so that there are no glaring contrasts. The key role played by color in this film is in the background. I insisted that color be used purely as the eye received it. After all, technique is merely a means to an end and the audience must never be aware that the camera, the director, or the photographer is performing miracles. Everything must flow smoothly and naturally.

Hitchcock and actress Joan Chandler peer through the color camera's viewer. Note the complicated tilting mechanism and tape measure used in checking focus.

"Rope" is a picture in which material has been created definitely for camera movements. Scenes were planned for visual strength, which in turn was blended with movement. The continuous flow of action meant that the eye was occupied constantly. And the elimination of the conventional shifting camera excites the audience by making the picture flow smoother and faster.

All of us had a lot of fun with "Rope," particularly the publicity people. One press agent suggested that we have a world premiere in the Philippines because hemp comes from there. Another wanted us to hang it on New York's Strand Theatre.

I thought it best to let the boys have their fun. Their work was just beginning; mine was done. You see, I had come to the end of *my* "Rope."—▶

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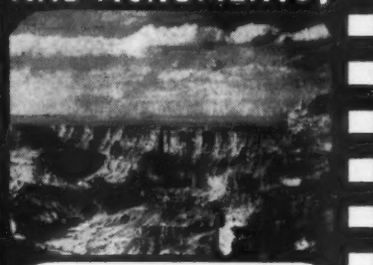

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Focal Length

(*Continued from page 57*)

depth of field than a normal lens on a large view camera.

Since the focal length of a normal lens for a given camera is so directly related to film size, it becomes apparent that your choice of a given size camera should depend on what sort of work you plan to do most, and not merely on the relative cost of large versus small film, the size and weight of different cameras, or your personal whim.

A 35-mm camera with fixed normal lens would not be a very satisfactory piece of equipment for a horse racing photographer who was forced to work several hundred feet back from the track. While the short lens would give him adequate speed and depth of field, he would have to work with images as small as 1/100 inch high on the negative. Conversely, an 8x10 camera with its normal lens would not be too useful for shooting the crowd in Times Square on New Year's Eve, because of the lack of depth of field and the slow speed of the lens—to say nothing of the bulk and weight involved.

If you plan to specialize in one type of photography—say portraiture—it is simple to select one camera and lens for all your work. But how many of us buy a camera with only one type of subject in mind? And how many can afford a

3½-inch Dagor Lens

6½-inch Tessar lens

8-inch Ektar lens

14-inch Tele Xenar lens

Portrait photographers favor the long-focus lens. It gives a large image of the subject, even at considerable distance, as can be seen by comparing the four pictures above. All were taken with a 3¼x4¼ Speed Graphic camera from the same position. Working at a distance is advantageous, since it gives more pleasing perspective. The "normal" lens will not give a large enough image for a head-and-shoulders portrait without moving close enough to cause too much distortion.

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One of the few precision accessories worthy of your fine 35mm camera, our Reflex Housing is one of the most wanted items for the 35mm camera fan. Our limited production makes each one, truly, a custom accessory; and the demand is, of present, terrific. Amateurs and dealers too, are clamoring for details. Be sure to write for our descriptive leaflet on the DELTA SCOPE REFLEX HOUSING. It's the forerunner of many more precision made accessories to come from our Technical Department.

Converts your camera into a miniature reflex camera, which shows the picture, as created by the lens, right up to the moment of exposure. One stroke releases the mirror and shutter in perfect synchronization. All optical parts are of the finest quality, with front surface mirror and coated achromatic wide field magnifier, which covers the entire 35mm field.

Carefully made of satin finished aluminum, anodized black to present a handsome appearance, with chromium trim, making it a worthy companion piece to your camera.

Any lens of 5½" focal length or longer, can be used (with a shortened mount) with the Reflex Housing. Get your order in now to insure early delivery.

DELTA SCOPE REFLEX HOUSING

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FOR EKTRA CAMERA	149.50

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*100mm ASTRO PAN-TACHAR, F2.3	122.50
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*105mm SCHNEIDER XENAR F3.5	98.50
*125mm SCHNEIDER XENON F2, coated	159.50
*150mm SCHNEIDER TELE-XENAR F5.5	98.50
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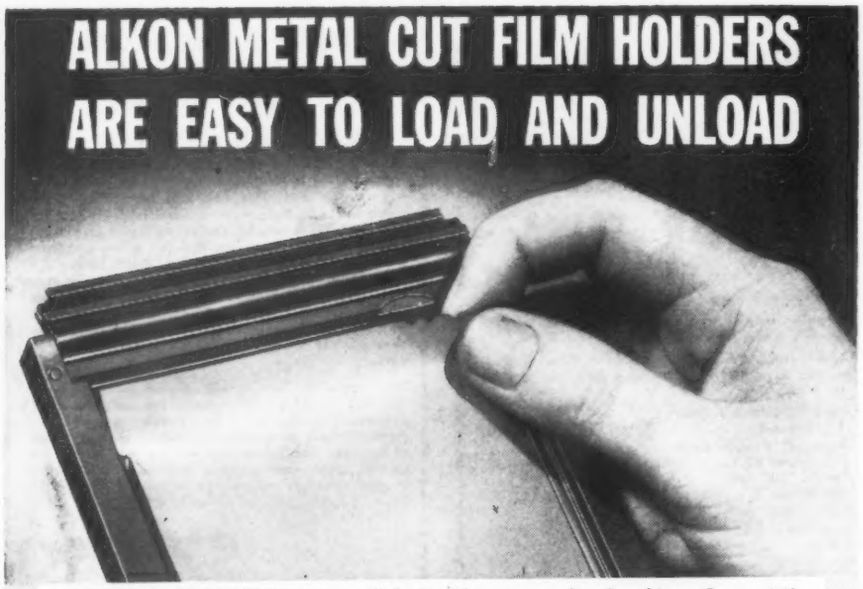

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number of different types of cameras, each one ear-marked for a specific purpose? Most of us are interested in one camera that will handle a broad variety of subject matter.

There are, of course, a number of cameras which are extremely versatile. Most news photographers, for instance, use only one camera with one lens for everything from aerial pictures to copy work. But many amateurs and professionals find that better work under many different conditions is easier with a camera which will take lenses of various focal lengths.

I can already hear someone saying, "Sure, it's swell to have a whole set of lenses for a camera, but they cost a fortune." Good lenses are expensive, and worth every cent they cost. But they are not nearly so expensive as buying special cameras for various purposes, with the attendant accessory equipment. Nor do they cost as much as the money you inevitably lose on three or four trade-ins if you are not satisfied with the capacity of one outfit after another.

You don't need a whole kit of different lenses either. Two, or at most three lenses should be adequate for almost all amateur work. Two extra ones will nearly double the cost of your camera, but they will pay for themselves in greater satisfaction with your camera, better pictures, and less waste of film, darkroom materials, and your own time.

The first lens you own should be the one recommended by the manufacturer as normal for your camera. It will have a focal length that approximates the diagonal dimension of your film. Here, however, is your first opportunity to be selective. If you plan to do a considerable amount of portraiture or child photography, a lens with a focal length from 30 to 100 percent greater than normal will enable you to work at distances that are less likely to cause perspective troubles and still will enable you to obtain a good, large image, which you should have on the negative. The use of negative supplementary lenses is a less expensive means of increasing focal length, but these rarely give the necessary degree of enlargement, and they do somewhat seriously complicate the matter of focus and the determination of the effective aperture of the lens. For this reason complete photographic lenses are much to be preferred for this purpose.

On the other hand, if you plan to do a great amount of fast action shooting or pictures of greater areas or in cramped quarters, you will find that a lens somewhat shorter than normal—generally designed to cover the next smaller picture size—will provide you with the desired additional depth of field and greater angle of view. While this lens may not adequately cover the full negative to the corners at full aperture, it will probably have enough "reserve" covering power to let you get by—and when stopped down to the diaphragm openings usually used, it will quite adequately take care of the large negatives. Many press photographers prefer these shorter lenses for their routine work for these reasons.

The second lens which you will want to add to your equipment probably will be a

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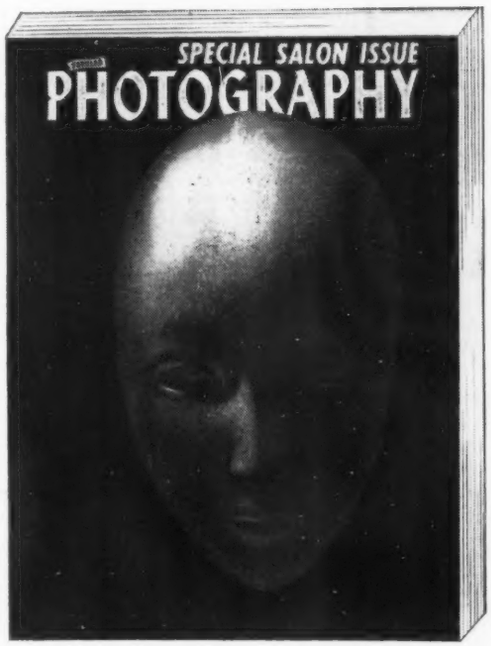

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wide-angle. By definition, any lens covering a greater angular field than fifty degrees is considered wide-angle. The average objective of this type will cover eighty to ninety degrees, though some special purpose ones cover a complete hemisphere of 180 degrees.

Wide-angle lenses are particularly useful for architectural work, interiors, banquets and parties—wherever space limits the camera's distance from the subject and large areas are to be photographed. They also are valuable tools for creating certain special effects that would be impossible with the normal lens. They permit the photographer to get much closer to his subject than usual, which results in an exaggerated perspective that sometimes can be used to good advantage. Automobile advertising illustrations, for instance, are often made with wide-angle lenses so the cars will seem longer and more streamlined.

For landscape photography where panoramic views are desired, the wide-angle lens may embrace roughly twice the area that a normal lens will cover. Naturally details will register smaller on the negative, but this involves a simple enlarging problem.

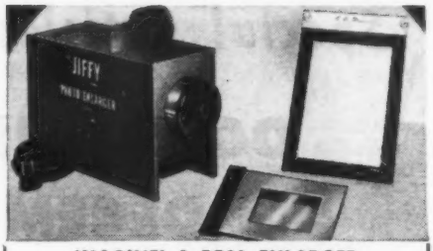
By virtue of the optical principles involved, wide-angle lenses are never quite as fast as those of normal length. While most of the extreme wide-angle lenses with large diaphragm openings of $f/6.3$ or $f/6.8$ for focusing purposes require stopping down to at least $f/11$ or smaller for best results, new lenses of this maximum speed range, but covering a slightly narrower angle of view, may be used at full aperture. Extra-wide-angle objectives like the 140-degree Goerz Hypergon are designed for maximum efficiency at apertures of $f/32$ or smaller.

It might be mentioned here that a wide-angle lens is built to a special formula. It is not just a lens of shorter focal length than required for a given camera. If you should be tempted to explore the false economy of using a short focal length lens in lieu of a properly-designed wide-angle objective, you would find that it just doesn't work.

A 3-inch lens, for instance, is considered normal for 2¼x2¼ film.

If you attempt to use it on a 4x5 camera, you will find that it produces a sharp image over a circle about 3½ inches in diameter—the equivalent of a negative area about 2½ inches square. Thus the result will be an effective field of view almost exactly the same as that "seen" by the camera for which the lens is normal.

A telephoto lens, as the name implies, is designed to photograph distant objects. Like the wide-angle lenses, it also is made according to a special formula, but the telephoto lens is so designed that it requires less bellows extension than a normal lens of equivalent focal length. Like a telescope, these lenses produce a larger image of distant objects, thus giving the effect of bringing the object closer to the camera. Because of their design they cover a considerably narrower field of view than a normal lens, sometimes as little as 10 degrees. While not so fast as normal lenses, many telephotos have



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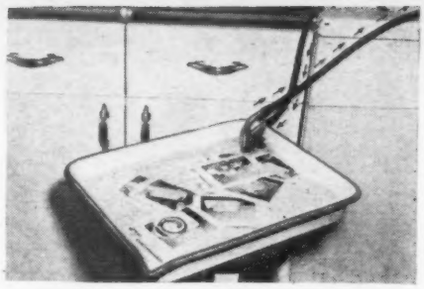
The advantages of a telephoto lens are obvious. The tourist can photograph distant scenic points which are not readily accessible for close-up pictures. The sports fan can take pictures from the top of a stadium that seem to have been taken from the ringside or baseline. Small objects can be photographed in great detail. These lenses also are excellent for portraiture. Many top portrait photographers prefer a lens with a focal length equal to the sum of the two sides of the negative or even twice the diagonal of the film being used. Such lenses permit the camera to be placed back far enough to insure pleasing perspective (proper size relationship of the various features of the subject) with a good, large image size, suitable for retouching without excessive enlargement. When the negative is enlarged slightly, the resulting print still can be viewed at a considerable distance. Since most portraits are enlarged and placed where they must be viewed at a distance of several feet, the resulting impression of perspective is of great importance.

But, you may ask, can't the same effect be achieved by enlarging sections of a negative taken at the same distance with a "normal" lens? The answer is "yes" and "no." The larger the original image on your negative, the better the detail in an enlargement. Because the telephoto lens produces a considerably larger original image, it can record much finer detail on the negative. Under ideal conditions, the small areas of negatives made with normal lenses can be enlarged to the same size with great clarity of image. However, any such enlargement always introduces the possibility of image deterioration because of the enlargement of the grain of the negative, and of any imperfections such as scratches or mars on the negatives or very slight camera or image movement, which might otherwise remain unnoticed.

Telephoto lenses come in a variety of lengths for each film size. For 4x5 cameras, for instance, you can obtain 10, 15, 24 and 40-inch lenses. The longer the focal length and the larger the aperture, the greater the cost. How long a lens you will want depends partially upon your pocketbook and partially on what you plan to use it for. Difficulties also are encountered in attaching extremely long lenses—like the famous "Big Berthas"—to your camera. Unless you are planning to specialize in extreme distance views, the shorter telephotos probably will prove handier and more in keeping with your photographic budget.

These, then, are the three basic types of lenses that make any camera a more complete tool to handle almost any type of photographic problem. Just what size and make of lens is best for your purpose is a point on which your camera dealer is best equipped to advise you. One suggestion is in order, however. When buying lenses, select the best you can afford. No camera is better than its lens; it is penny wise and pound foolish to invest in a good camera, and then skimp on the quality of its eye.—



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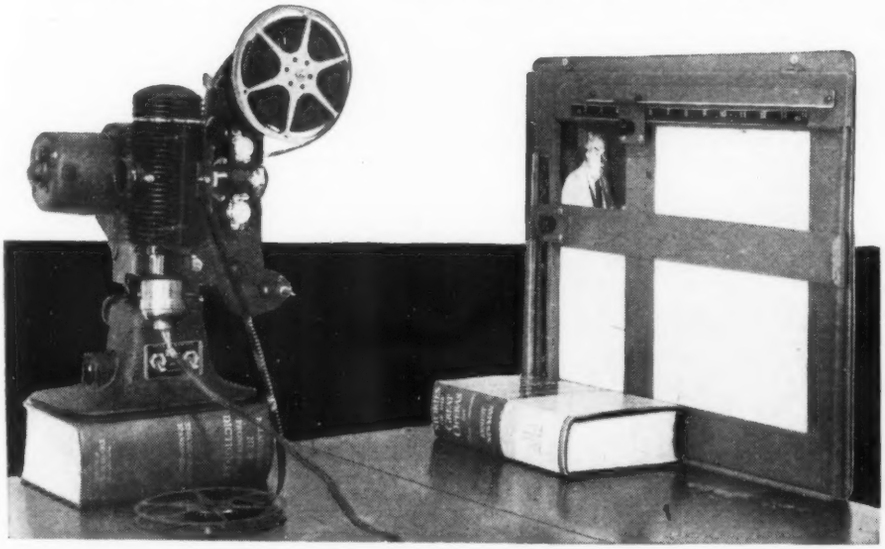
Black-and-White Stills From Movie Frames

By WILLIAM J. FARSON

Use your projector as an enlarger to make stills from your choice movie frames. Here seven simple steps are outlined, using direct positive paper



First, replace projector lamp with showcase bulb (as shown at lower right), then insert selected frame in gate with film advance mechanism shut off, focus on upright easel or other paper-holding device, turn off lamp, cover projector so no stray light will escape, insert direct positive paper in easel, and you're ready for enlargements.

BREATHES there a ciné amateur with pictures so bad that someone has not expressed a desire for a still print of some particular scene.

A motion picture camera, which actually is taking a series of snapshots of a subject in action, is bound to catch Aunt Minnie or the neighbor's little girl in a more natural and familiar picture than a posed, self-conscious, stiff still.

Probably the easiest, fastest, and least expensive way to make paper prints from your 8-mm or 16-mm color film—or black-and-white—is by using your projector as an enlarger, and by projecting on direct positive paper—thus eliminating one step in the normal process (that of making an intermediate film negative).

Direct positive paper is a double weight paper coated with a reversible emulsion, and is processed with the same steps (explained later) that are used to develop reversal film.

The materials you will need are: your movie projector, an enlarging easel or other device to hold your paper flat, a supply of direct positive paper, a 50-watt showcase bulb, trays, and the developing, fixing, and bleaching chemicals listed at the end of this article.

If you do not have an easel, take a piece of cardboard heavy enough to be opaque and to hold the paper flat. Cut a clean opening in it to the desired size. I have had satisfactory results using 8-mm Kodachrome film making prints as large as 3½x5 inches (halving 5x7 paper). Black-and-white film will have a tendency to graininess if enlargements are too great while color film will not show this tendency due to absence of grain, but maximum print size will, of course, be governed by the sharpness of the image on the film.

The easel should be placed in a perpendicular position, such as shown in the illustration. Fit it up against a wall, or in any position which will ensure steadiness, and will guarantee that the easel will remain the same distance from the projector-enlarger—thus eliminating refocusing if more than one print is to be made. Set the projector up so that the projected picture, or that section of the negative you want on paper, is framed in the easel opening.

Disconnect the projector and take the projection bulb from its housing. In its place insert a 50-watt showcase bulb. This bulb will not fit in the regular socket and so must be fitted into a separate socket and inserted into the lamp housing in such a manner that the filament lines up with the projector's optical system. Throw the clutch which normally would start the film rolling if the projector had not been disconnected. This will release, on many projectors, the screen which falls between the bulb and film to protect it from excessive heat when film is not moving. Remove the film from the projector and, by means of your viewer or magnifying glass, select the best frame in the sequence from which you want to make your print. This selection is important because the shutter speed of most movie cameras at normal speed of 16 frames a second is 1/30 second, which is not fast enough to stop action. The blur of the motion of hands, for instance, is not noticeable during projection but is apparent when printed as a still.

Be sure the projector shutter is open, slowly turn the illuminated showcase bulb in the housing. Select the bulb position in which high spots and filament

(*Continued on page* 126)

Projector lamp is removed and 50-watt showcase bulb in its own socket is inserted so that it lines up with optical system. Insert frame in gate and focus carefully.

Close-ups in color are most pleasing when the lighting is not too contrasty. Photo at left shows the subject lighted with a 1 to 4 ratio of contrast between key light and fill light. This contrast is pleasing when filming in black-and-white, where the modeling of facial features depends on definite shadow areas. In color filming, however, the shadows would go unpleasingly dark. Photo at right shows subject lighted with a 1 to 2 contrast between key and fill lights—a perfect degree of contrast for successful color filming.

Finer Points of COLOR FILMING

By HERB A. LIGHTMAN

Here are many good tips on exposure, indoor and outdoor lighting, and color temperature, contrasts, and harmony

IT'S NO TRICK at all to thread a roll of Kodachrome or Ansco Color into your camera, point it at the nearest moving object, and grind away. The results might even be good. But then again (as is often the case), your roll may arrive back from the processing lab with a folded little note in the carton giving you a choice of a dozen or so possible reasons why your cinema extravaganza failed to turn out properly.

Such a situation is especially conducive to suicide when the subject matter on the roll was of that earth-shaking kind that showed little Abercrombie taking his first faltering steps, or of Aunt Matilda leering into the lens with her brand new set of dentures. Such deathless moments are certainly worthy of better movie results.

Actually there's a reason why the average parlor showing of color home movies is like a rendezvous in the torture chamber—or at best, a hit and miss conglomeration of very good and very poor shots. And there's also quite a bit that can be done about it if the moviemaker will simply pay closer attention to the *finer points* of color filming, those little extra touches that make so much difference in the final result.

If you're determined to shoot color movies at all, you might as well shoot good ones—for there's really very little extra work involved. As for these *finer points* we refer to—they consist of no mysterious formula, but merely know-how based on a few fundamental techniques that must be applied with a bit of at least average common sense.

First of all—let's face it—color movies are more difficult to shoot than black-and-white. Almost any idiot can shoot passable movies in black-and-white, provided he isn't on a pogo stick, and manage to come within five stops (either way) of the correct exposure. But color is something else again—and while you don't have to be a college graduate to get good results, it certainly helps to know what can and cannot be done in shooting. Here are a few pointers.

Color emulsions, by their very physical make-up, are less versatile than black-and-white. For one thing, they are considerably slower in speed. Whereas the speed of Eastman Super-XX and Ansco Triple S Pan is about Weston 100, that of Outdoor Kodachrome and Ansco Color is Weston 8—which means, in simple language, that you have to use wider apertures in order to let in enough light to expose it—which, in turn, means that your *depth of field* is cut down, necessi-

Chief consideration when shooting subjects in indoor scenes is accurate rendition of flesh tones. Therefore, expose for such tones and balance other lighting to match. Hold meter close to the subject's face so light from other objects will not affect it.

Low-key effects in color are produced by keeping background dark. Above, the effect of source light from the lamp is created by using floods in the lamp, and modeling with three spotlights.

Snow scenes are spectacular, but require care in exposure. If you stop down to record snow texture, the sky may go too blue. This can be remedied somewhat by shooting on an overcast day.

tating more accurate focus. A vicious circle if ever there was one.

Secondly, color emulsions have less latitude than black-and-white—which means (without going into intricate physics) that your exposure must be practically "on the button." With black-and-white film a good deal of juggling can be done with printing lights in the lab so that an error of several stops can be pretty well corrected. But if you miss your color exposure by as much as a half stop, the deviation is noticeable, and an error of more than a full stop means that the result will look like inferior "home movies" on the screen.

The third obstacle in color filming is the fact that errors in exposure and lighting cause variations not only in the density of the image, but in the *quality of the colors* as well. This sort of thing can be murder, especially when Uncle Marmaduke shows up on the film with a crimson face after swearing that he'd gone on the water wagon—or when Cousin Florabelle turns out all blue, as if she'd just been exhumed.

Admitting these three main limitations, we are now ready to go ahead and see what can be done about them. All is definitely not lost. In fact, once you've caught onto the knack of whipping these little quirks, the results probably will be so promising that you may never want to bother with black-and-white film again.

Watch that exposure

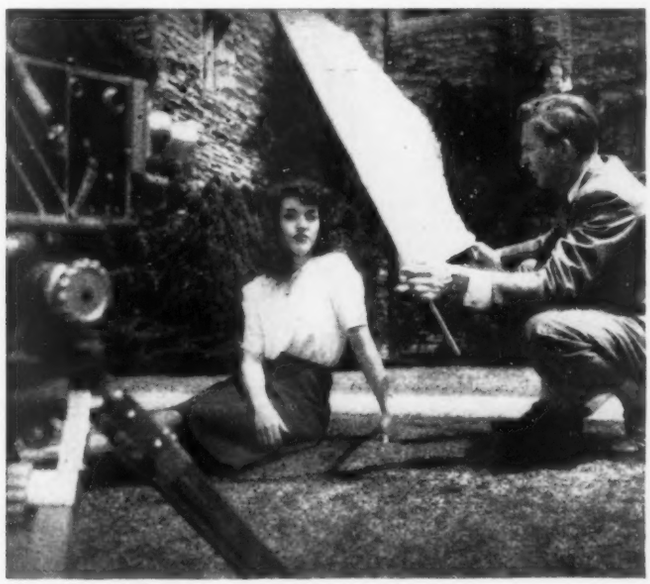
Where most color movie enthusiasts go wrong is in trying to cope with Old Demon Exposure. We've said that exposure must be precise for color filming, and there's just no getting around it. If you don't want to invest in an exposure meter, you'll find that the exposure guides put out by the film manufacturer will give you very good results, *if you use common sense in applying them.* Here again, you can't be too literal in interpreting what it says on the card. Balance the light conditions (bright sunlight, cloudy-bright, dull, etc.) with the average brightness of the subject to arrive at a correct reading of the guide figures.

Another variable factor has to do with whether your subject is front-lighted, side-lighted, or back-lighted. If you have no reflectors (especially on a sunny day) it is best to stick to flat front-lighting, but if you must shoot your subject with side-lighting be sure to allow anywhere from one-half to one full extra stop of exposure. Back-lighting will call for one to two extra stops.

If you are the proud possessor of an exposure meter, you'll stand an even better chance of hitting your exposure right—but here, again, all calculations must be tempered with common sense. It's all too easy to become a slave to a

(*Continued on page* 130)

Reflectors fill in shadow side of subject and keep shadows from going black. Reflector used here is plywood faced with silver foil. In color work, expose for highlights, fill shadows with reflectors.



Scrim (in this case, cheesecloth stretched over a frame) is a valuable aid in softening harsh light, thus making it possible to get softly-modeled close-ups in extremely contrasty sunlight.

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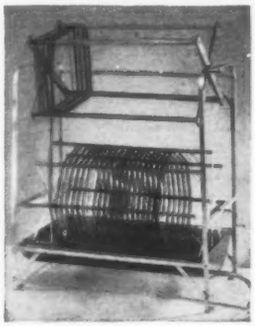

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GENERAL FILM LABS., 66 Sibley St., Detroit, Mich.

photographed by Larry Jene Fisher, who also composed and played the incidental music. Issued in conjunction with the film is a graphic outline which amplifies the points made in the picture. The four-page outline is available separately also. For groups having no sound projector, a 2x2 color slide set consisting of 59 slides with lecture notes is available.

STORM IN POLAND. 14 minutes, 16-mm sound, black-and-white. Musical score and English titles. Rental $3.50. Film Polski, Inc., 299 Madison Avenue, New York 17, N. Y.

This film won the grand prize at the International Film Festival in Cannes, for 1947. Not political war, but the war of man against nature is the theme of this film. Excellent photographic sequences bring out the devastation wrought by floods in large areas of Poland, and show how they are brought under control. Recommended for general showings and especially for school showing to classes in economics, geography, and current events.

THE MICHIGAN KID. 8 reels, 16-mm sound, color. Rental $17.50 plus 50% for color. Family recreational. United World Films, Inc., 445 Park Avenue, New York 22, New York.

Four demobilized cavalrymen in "all for

one" pact save pretty heroine from tough outlaws in spite of herself. The high comedy and stirring action features Jon Hall, Victor McLaglen, Rita Johnson, and Andy Devine.

LISZT CONCERT. 9 minutes, 1 reel, 16-mm sound, black-and-white. Sale $25. Post Pictures Corporation, 115 West 45th Street, New York 19, New York.

"Liszt Concert" consists of "Liebestraum" and "Sixth Hungarian Rhapsody," and fea-

tures the world famous pianist Gyorgy Sandor showing his finesse and facile technique. Besides being an aesthetic delight to music lovers "Liszt Concert" also proves to be an excellent music-educational tool as well.

ARCTIC BORDERLANDS IN WINTER. 1 reel 16-mm. Sale, black-and-white $45, color $90. Coronet Instructional Films, Coronet Building, Chicago 1, Illinois.

A film field trip that takes you far north to Churchill, Manitoba, as lingering autumn comes to an end. There you find every living thing preparing for the perils of winter. And when you hear the shrill howl of the winter wind, you'll know why you saw caribou migrating south. And as you brave

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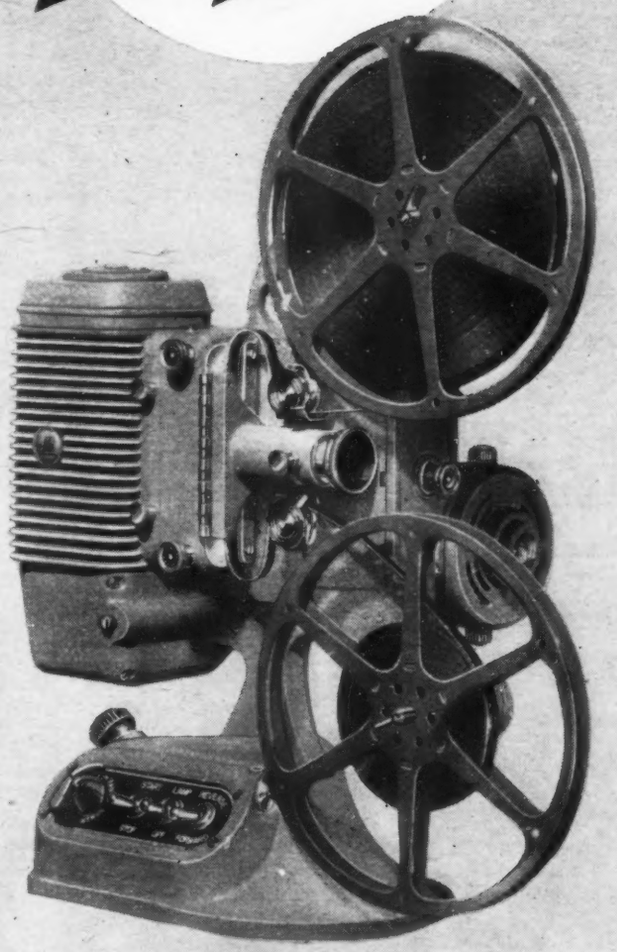

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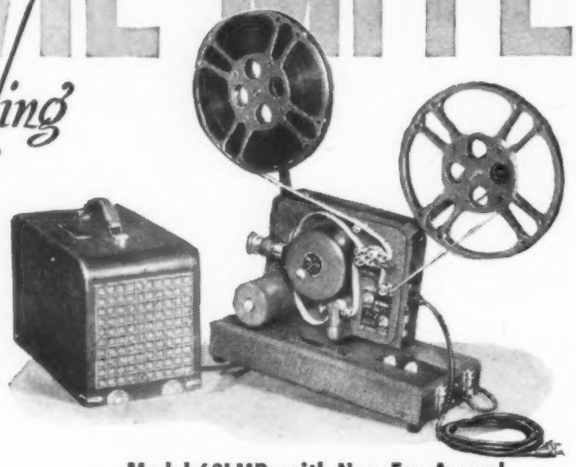

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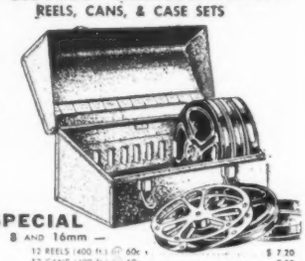

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LIFE IN STOCKHOLM. 1 reel, 10 minutes, 16 mm sound. Rental $1.25. Films of the Nations, Inc., 55 West 45th Street, New York 19, N. Y.

This film deals with various aspects of Sweden's capital as seen by an energetic visitor making a stay which extends over summer and winter, rather than the conventional tourist sights.

HOME MOVIE NOTES

International Film Foundation, of which Julien Bryan is executive director, announces that the ten per cent educational discount heretofore allowed on their current subjects, will be eliminated as of September 15, due to increased laboratory and operating costs.

* * *

At the International Film Festival held recently in Brussels, the medal (shown herewith) for the "Best Teaching Film" was awarded to the G. B. Film Library Instructional film, "Latitude and Longitude." The motion picture was distributed in the United States by United World Films, Inc.

* * *

Four animated cartoon sequences and four live-action sequences in a 10-minute sound color film mark a rather unusual departure from the ordinary institutional film in "The Time of Our Lives," recently completed for the Dr. Pepper Company by Five Star Productions in Hollywood.

* * *

As part of Nash-Kelvinator's "Vocation in Sales" training program, Raphael G. Wolff Studios, Hollywood, has produced four sound-color films. They feature manufacturing methods and merchandising techniques for Kelvinator refrigerators, Leonard refrigerators, Kelvinator electric ranges, and Kelvinator home freezers. Sequences showing manufacturing processes were made on location in Grand Rapids and Detroit; product displays in model kitchen sets were shot in Hollywood.

* * *

"Dear Miss Markham" is the name of a 25-minute color motion picture by Herbert Kerkow, New York, for the Pepperell Company. A survey of home economics teachers taken previous to the shooting determined what they wanted explained to their classes. The outcome is a pictorialization of how cotton fibers are spun into yarn, and the yarn woven into sheets—a story intended to teach good buying skills and attitudes among the home economics students who are the housewives and shoppers of tomorrow.

* * *

A service picture aimed at bakers only, "Holiday Happiness," includes not one word or picture about the sponsor, Standard Brands, Fleischmann division. The picture instructs bakers in making fancy cake decorations as a profitable sideline, with an expert cake decorator using all of his tricks to create several cakes. "Holiday Happiness" was produced by B. K. Blake, Inc.

* * *

Godfrey M. Elliott has been elected to the board of directors and made vice president of Young America Films, Inc., according to an announcement by Stuart Scheftel, president of that company. Elliott has served as editor-in-chief of Young America since 1945, where he has been in charge of research and production. In his new position, he will retain his previous responsibility and will assume additional duties in the operation of Young America Films. Other officers re-elected by Young America Films at its recent stockholders' and directors' meeting are as follows: Stuart Scheftel, president; Alfred G. Vanderbilt, chairman of the board of directors; Richard Reiss, secretary; and John Groves, treasurer.

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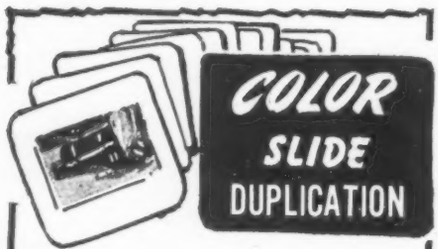

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(*Continued from page* 115)

shadows on the easel opening are eliminated. This will insure even exposures over the entire picture surface.

Then cover the film housing with dark cloth to prevent light leaks fogging the paper. The film should now be replaced in the gate with the selected frame at the aperture, and focused to a sharp image. The showcase bulb is now turned off and the paper is inserted in the easel. The paper can be handled in the light of a Red Wratten Safelight Series 2. The time of exposure will vary, depending on the density of the film, wattage of lamp, speed of lens, and distance of paper from light source.

A trial exposure will save both time and paper. Switch on the light; at the end of 2 seconds cover about one-third of the paper with a piece of cardboard for another 2 seconds, then cover two-thirds of the paper for another 2 seconds. Develop for the recommended time. If all three exposures are too dark, repeat the test giving less time. If all are too light, repeat giving more time. When a section is obtained that looks right, the time received by that section will be the correct time for all other negatives of the same density.

The reversal process requires seven steps. The first and key operation of the whole procedure is the first development in which the negative silver image is developed. Second, the reversal in which the negative silver image is dissolved but the remaining silver halides are not affected. Third, clearing which avoids stains. Fourth, flashing with white light, which exposes all remaining silver halide. Fifth, second developer, which makes a positive image by developing the remaining silver halide. Sixth, the fix, which removes any undeveloped silver halide and prevents stain; seventh, the wash.

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Developer D-88

Water	24 ounces
Sodium Sulfite, Des.	1 ounce 275 grains
Hydroquinone	356 grains
Boric Acid Crystals	82 grains
Potassium Bromide	38 grains
*Sodium Hydroxide (Caustic Soda)	356 grains
Water to make	32 ounces

* Mix separately. Stir constantly until dissolved or heat generated may crack beaker.

Use full strength. Develop 45 seconds to 1 minute at 68 F. Wash in clear water. Then bleach in the following solution for at least 30 seconds.

Bleach R-9

Water	32 ounces
Potassium Bichromate	138 grains
*Sulfuric Acid	3 drams

* Add the acid slowly, stir constantly. Never add solution to acid. Use full strength at 65-70 F.

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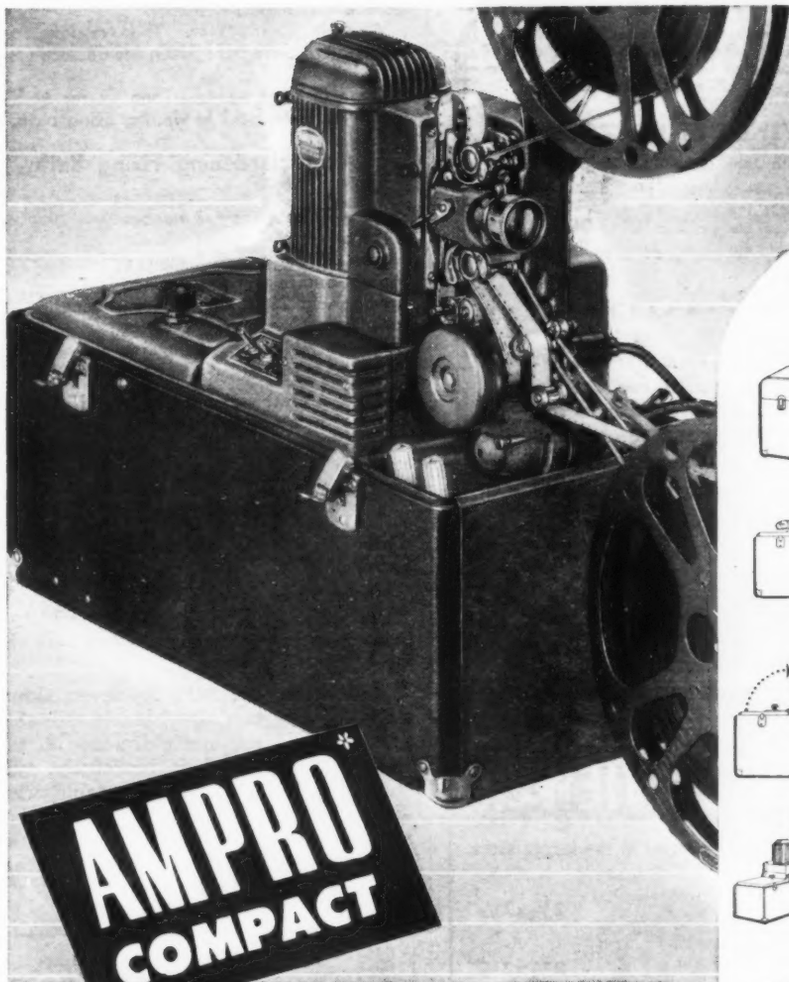

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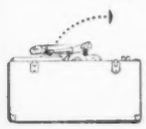

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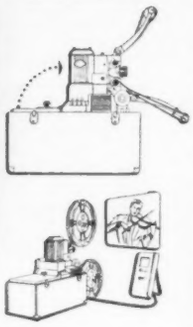

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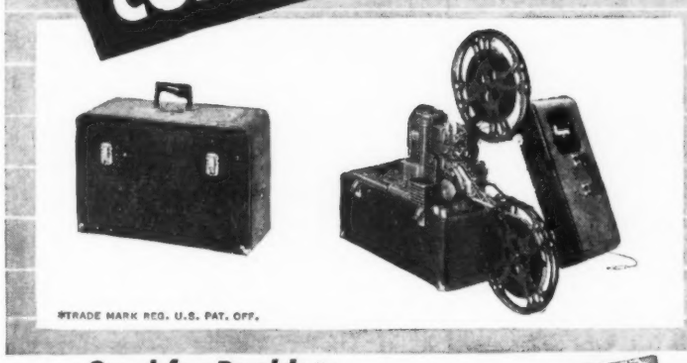

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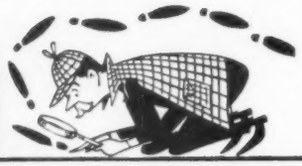

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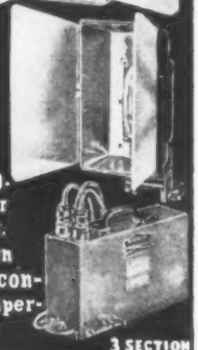

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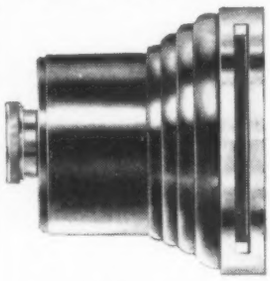

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Wash in clear water. Then clear in the following solution for 30 seconds.

Clearing Bath CB-1

Water	32 ounces
Sodium Sulfite	3 ounces

Use full strength.

Expose to White Light

White light may be turned on while print is in clearing bath. Or it may be exposed for 2 to 3 seconds to a 40 to 60-watt lamp 6 to 8 inches from paper.

Wash in clear water. Then re-develop in the original developer D-88, for 30 seconds at 68 F.

Wash in clear water. Then fix for at least 5 minutes in an acid hardening fixing bath.

Acid Hardening Fixing Bath

Water	20 ounces
Sodium Thiosulfate (Hypo)	8 ounces
Water 125 degrees F.	8 ounces
Sodium Sulfite	½ ounce
Acetic Acid 28%	1½ fluid ounces
Boric Acid Crystals	¼ ounce
Potassium Alum	½ ounce
Water to make	32 ounces

Wash in clear water for at least 15 minutes.

If a rich sepia tone is desired the following solution should be used as the second developer.

Re-developer T-19

Water	32 ounces
Sodium Sulfide (Not Sulfite)	290 grains

Use full strength for 30 seconds at 65-70 F. It is not necessary to use the fixing bath after the sulfide redeveloper.

And there you have it—seven simple steps for the making of black-and-white prints from your movie frames. If you follow the directions carefully, you should have some quite acceptable prints and also should derive a great deal of satisfaction from doing the job and from the plaudits of other cine and still camera enthusiasts.—

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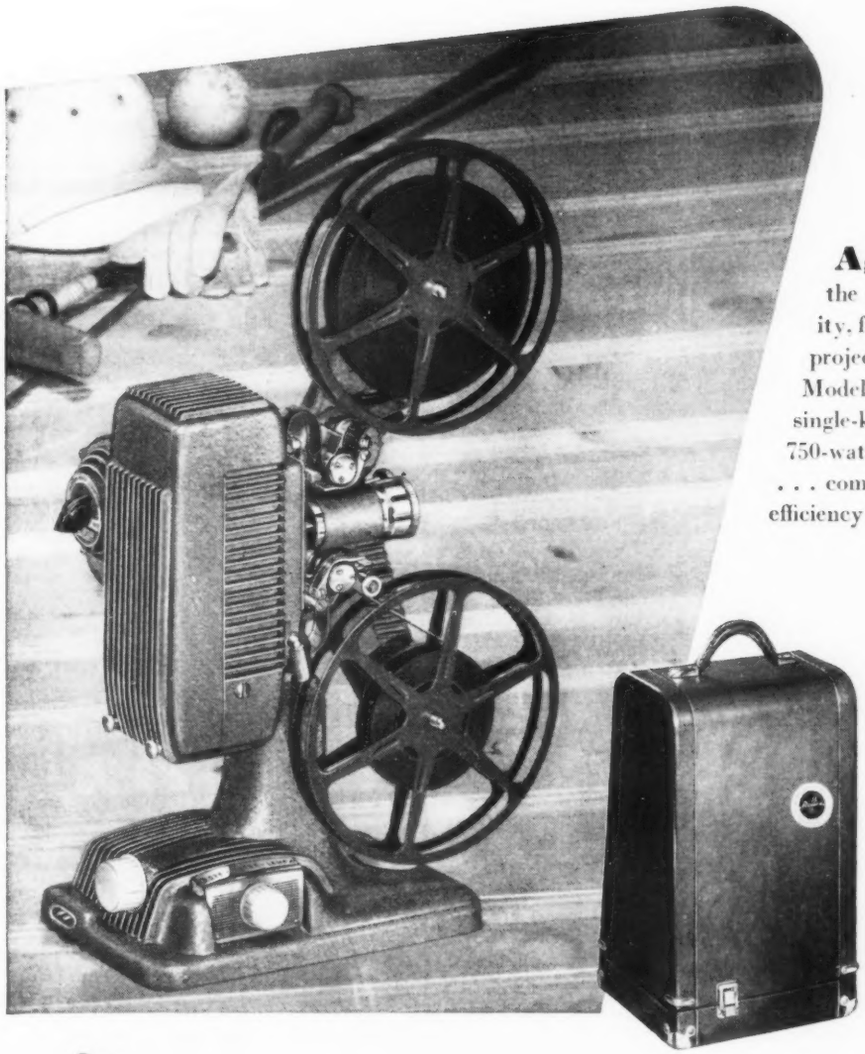

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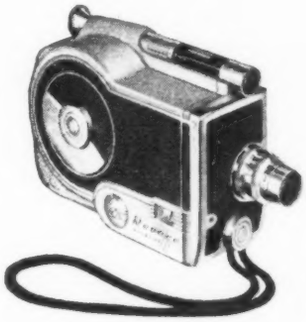

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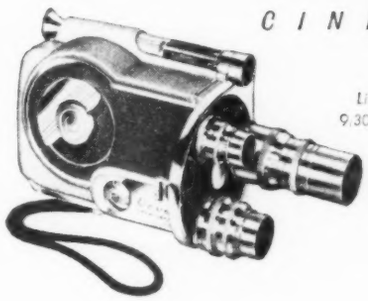

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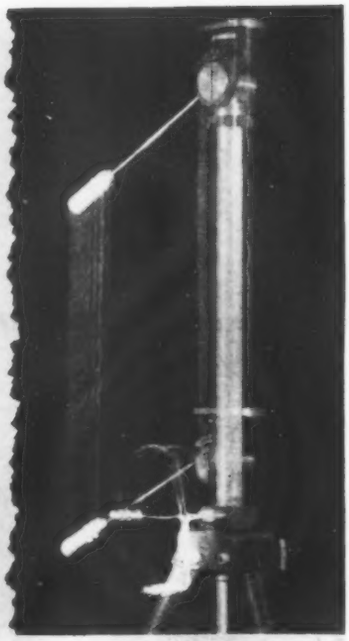

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Finer Points of Color Filming

(*Continued from page* 117)

photo-electric cell, ignoring the fact that the thing has no brain and therefore can't really think for itself.

Your principal problem in using an exposure meter is to decide *what you are exposing for.* In every scene there is a *main subject* which should receive primary consideration either because it is the most important object in the scene or because there is more of it. In a long shot of a beach resort, for example, you would expose for the sky and the water because these elements take up most of the frame—and it wouldn't matter if the people on the sand went a little bit dark, because they would add up to a very small part of the total composition (and they're supposed to look sun-tanned anyway). On the other hand, if you move in to shoot a close-up of a glamour gal posing against a background of ocean waves, you'd have to expose for the flesh tones and let the background go a bit bright. In any case, you'll have to take readings of several important areas or subjects within the scene, and then juggle these readings to reach a happy medium.

A good many problems of exposure balance outdoors can be solved through the use of reflectors. Whereas the old rule for black-and-white photography was "Expose for the shadows and let the highlights take care of themselves," the main axiom in color filming is "Expose for the highlights and *fill in* shadows."

Several different types of reflectors can be used to good advantage in color work. The best type for general fill illumination is that which consists of boards covered with dull aluminum paint or crinkled silver foil. Never use gold reflectors with color film, as they give too warm a tone. For cutting into really dark shadows in out-of-the-way places a large mirror will provide a bright reflection, which can be toned down, if necessary, by covering it with one or two thicknesses of cheesecloth. For close-ups of people, a pure white cardboard or white sheet used as a reflector will give a nice quality of modeling.

In shooting subjects at the seashore, remember that surf and sand both reflect a considerable amount of light. You'll find that it's necessary to cut your aperture opening from one to two stops below normal in order to avoid over-exposing the scene. This means that if you have people prominently in the scene, they may go too dark. The best solution is to use a *Pola-Screen* which will darken sky and water without affecting the relative brightness of flesh tones. While your over-all exposure will have to be adjusted to the filter factor of the Pola-Screen, you may give your flesh tones full exposure with the assurance that your background will not be "burned up."

Cooking with color temperature

Most every amateur movie-maker these days has heard the phrase: "color tem-

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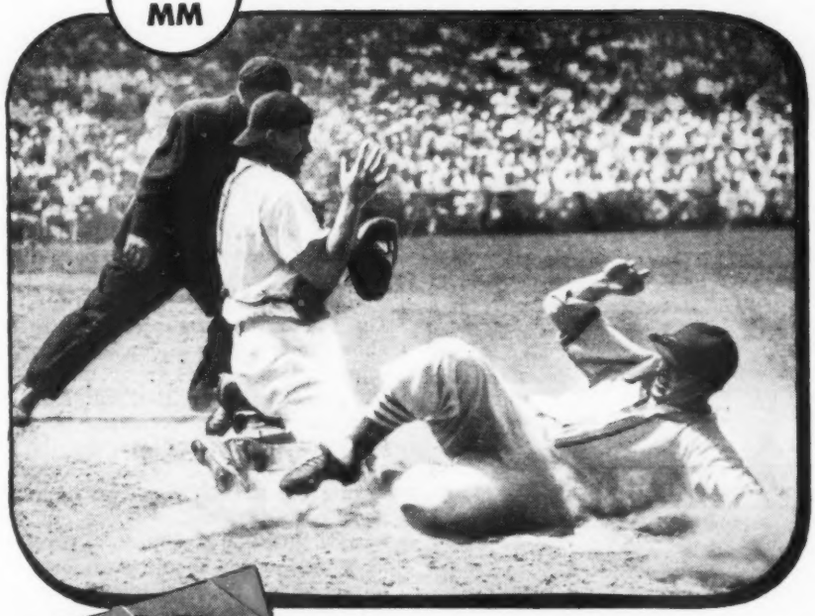

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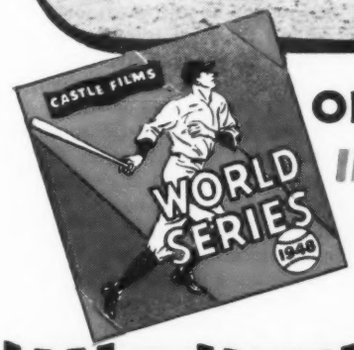

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perature"—and if he hasn't, it's time he did. For color temperature is that little extra headache that definitely makes color trickier to shoot than black-and-white. In a nutshell, it refers to the degree of warmth (red rays) or coolness (blue rays) in the light source to be used for filming.

Color temperature is measured in units known as *degrees Kelvin*, and if you really want to get technical about it, there are volumes that could be and have been written on the subject. For our purpose, however, it is sufficient to say that the temperature of average bright noon sunlight is about 5900 degrees Kelvin and that modern outdoor color emulsions are balanced for that reading. Indoor Type A Kodachrome is balanced for 3400 degrees (for use with photofloods), and Type B (for use with tungsten light) is balanced for 3200 degrees.

Now, just what does all this mean to the poor duffer who goes out to shoot 100 feet of Baby Dumpling pulling up the flowers in the garden? It simply means that unless Papa considers color temperature, it is quite likely that the little tyke will come out looking either "in the pink" or "a little bit blue." If Daddy shoots the scenes in the early morning hours when the hazy light is kicking up around 8000 degrees Kelvin, Junior will look as if he had chilblains. On the other hand, if the scenes are shot late in the afternoon when the color temperature gets down around 3800 degrees, Little Boy Blue will look as if he's burning up with fever.

Obviously, the way to get the most consistent result is to shoot color only during the period from two hours after sunrise to two hours before sunset—or from about 9:30 a.m. to 3:30 p.m. Similarly, if you are shooting a story *out of sequence* and the shooting stretches over a number of days, it is wise to record the time of day that each scene was shot so that all the other scenes in the same sequence can be shot at the same hour even though on different days. This will help to keep the color temperature uniform within the sequence.

For those who want to get the control of color temperature down to a science, there are available on the market gadgets known as *color temperature meters*. These are instruments put out by several manufacturers, which more or less accurately indicate the temperature of any light source. Included with the meter is a set of from 12 to 22 separate color corrective filters which vary in warmth and density. The idea is to measure the temperature of the light source and then correct it (by means of the proper filter) to the temperaure for which the emulsion is balanced.

Besides producing normal correction, the filters also can be used for creating special effects, such as the shooting of color night shots in the daytime. They provide an even greater boon to the movie-maker in that they allow him to mix uniform *daylight* with uniform *artificial* light. All he has to do is take a color temperature reading of the "mixed" light falling on his subject and then bal-

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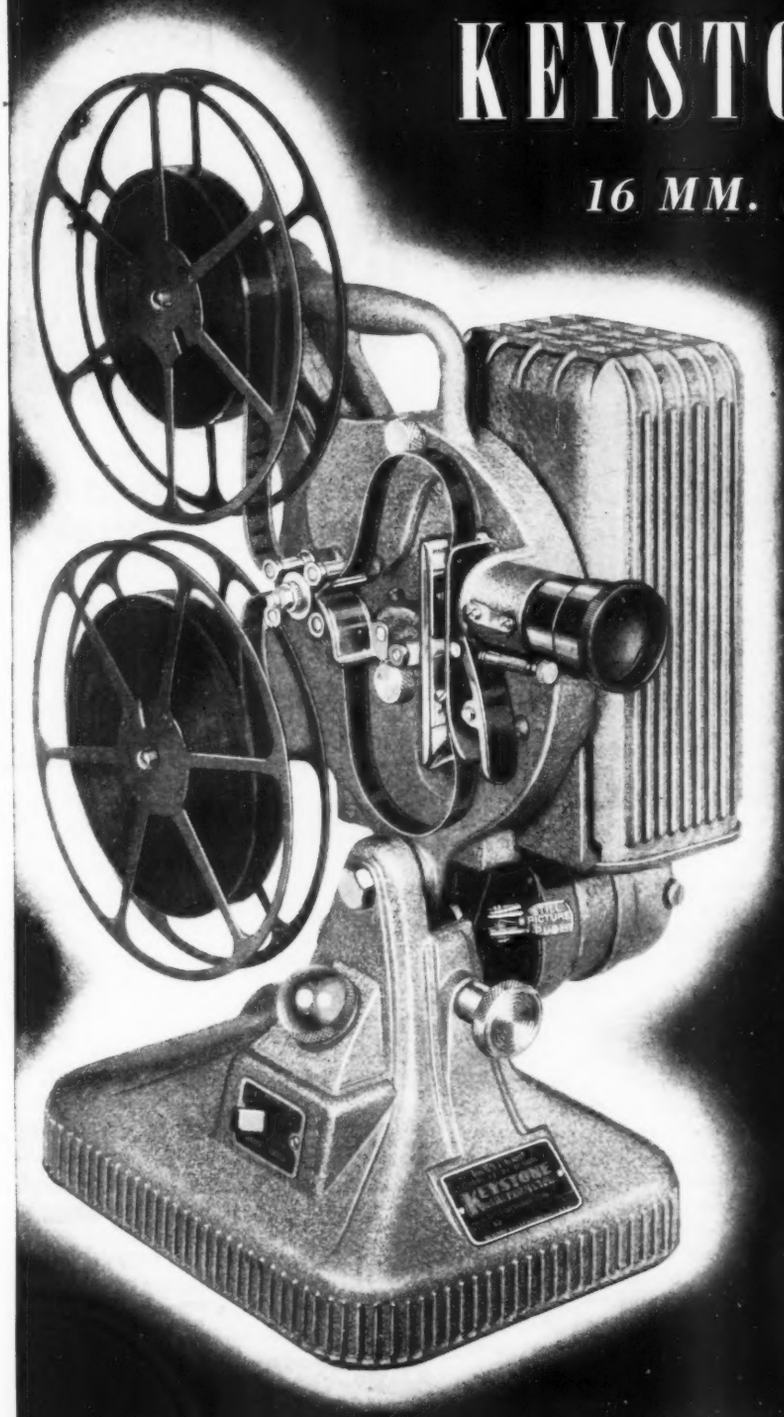

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ance it to the emulsion by means of the proper corrective filter.

Color out-of-doors

Filming with color in the wide open spaces is relatively uncomplicated, but even so there are a number of little tips that may help you to get better results.

First, there's that little matter of *brightness contrast ratio* that succeeds so often in gumming up the works. To explain it simply, let's say that in a given scene you have a bright sunlighted sky and a clump of dark shadows under some trees, and that the sky reflects 200 times as much light as the shadows.

Water scenes in color can be improved by using a polarizing filter to cut down glare and unwanted reflections. The filter darkens sky and water, but does not affect relative brightness of flesh tones.

You therefore have a *brightness contrast ratio* of 200 to 1. The latitude of modern color emulsions is not sufficiently wide to cover such a contrast range, which means that even if you hit a happy medium in exposure, the brighter parts of the scene will be over-exposed, while the darker areas are under-exposed.

It is for this reason that front-lighting is so often recommended as the safest way to shoot color outdoors—for with front-lighting, extreme contrast is cut down and exposure can be calculated to the more or less uniform brightness of the subject. Where side-lighting or back-lighting *must* be used, pour in as much reflected light as possible so that the degree of contrast will be reduced to a point where it will not be harmful.

As a seeming contradiction to the above statement, let it be said that it is not necessary to use absolutely flat lighting for color. While it is true that contrasts of the colors themselves help take the place of the more extreme lighting contrasts common in black-and-white filming, the fact remains that a well-modeled lighting arrangement is always more pleasant to the eye than straight flat lighting. Modeled light can be achieved in color if you are careful to keep the ratio between your main source and fill

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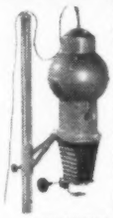

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Since front-lighting for close-ups will almost always make the subject squint, it is better to use side-lighting or three-quarter lighting and fill the shadow side of the face with a white reflector at fairly close range. The most attractive rendering of flesh tones is produced by shooting close-ups on a cloudy-bright day, or in sunlight with a cheese-cloth scrim screening the direct rays from the subject's face. These methods not only create a softer type of illumination that is flattering to facial features, but they tend to keep the subject from squinting.

In shooting color movies outdoors, you will work with *warm* subjects such as autumn landscapes, and *cool* subjects such as mountain lakes. Such warmth or coolness is faithful to the subject and should not be artificially corrected in long shots by the use of color-corrective filters. In close-ups, however, the flesh tones often will reflect too much of the dominant tone of the surroundings and you may want to take a color temperature reading and correct the flesh tones accordingly by means of filters.

In high altitudes and on overcast days a good deal of ultra-violet light is kicked around in the atmosphere. While invisible to the eye, this "haze" is picked up by color emulsions and recorded as an overall bluish cast. In order to minimize this effect, colorless glass *haze filters* can be used to good advantage. It should be emphasized, however, that such filters have little effect on *visible* haze or fog.

Color filmed in the snow can be very spectacular, because the combination of snow-covered landscape and winter sports like skiing is, in itself, "colorful." But you don't have to go to the Alps to get good snow scenes: shots taken in your own snowbound backyard, in a nearby park or in the woods, can be very appealing in color.

Shooting snow in color is alternately a pleasure and a headache. On the credit side is the fact that snow is a natural reflector and that it will therefore be unnecessary to use as many reflectors as you'd ordinarily require. Also, the brilliance of sunlighted snow scenes makes it possible for you to stop your lens down an extra stop or so, with a resultant increase in detail and *depth of field*.

On the other hand, one of the main problems encountered in shooting snow scenes in color is deciding which element of the scene to expose for. If the major portion of your frame area were sunlighted snow and the rest sky, you'd naturally want to expose for the snow in order to retain a suggestion of texture and avoid a "washed out" effect. But if you do stop down enough to expose the snow correctly, your sky will go unnaturally blue. You may or may not find this effect disturbing, but if you do there are two possible solutions: frame your scene so that large areas of snow and sky are not shown in the same composition—or shoot your snow scenes on an overcast day.

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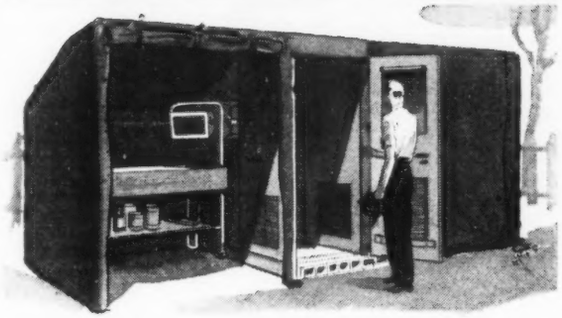

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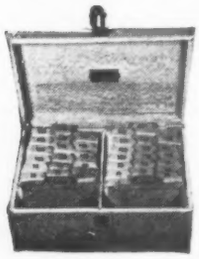

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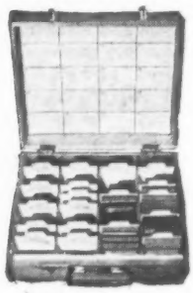

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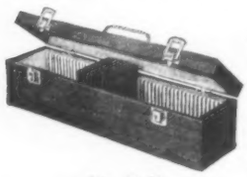

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color cinematographer, and they really add dash to a screen story. In fact, a fine glowing sunset is almost sure to draw appreciative "ohs" and "ahs" from your goggle-eyed living room audience. Sunsets really aren't difficult to shoot, either—if you follow a few simple rules.

First of all, never shoot a sunset scene when the unshielded sun is shining directly into the lens—*always* see that it is behind a cloud, a tree, or your silhouetted subject. Take your exposure reading with the sun thus concealed and be careful to get it as accurate as possible. A sunset that is slightly dark is better than one that is washed out, so lean a bit toward the *under-exposed* side—if you must lean at all. Your subject will be silhouetted and will go black, so don't try to expose for *it*.

Shooting color indoors

Shooting color indoors under lights is another subject that deserves a whole book, but we can touch on some of the finer points and perhaps iron out a few of the more common errors.

The relationship between *key-light* and *fill-light* is of prime importance in lighting for color. Here again, your lighting need not be absolutely flat, but best results are achieved when the ratio does not exceed 2 to 1, or 3 to 1 at the most. For low-key or special effects a ratio of 4 to 1 may be used, but the shadows will go almost black.

Your key-light should come from a spotlight (if you have such equipment available) or from some other concentrated source. Your *fill-light* and general illumination can be provided by flood lamps. Gauge your exposure to your *key-light* and balance your *fill-light* to the ratio you have set for the scene.

Exposure control of scenes in which people appear should be based upon correct rendition of the flesh tones. If these tones are *over-exposed*, the subject will look washed out and the texture of the skin will be lost. If flesh tones are *under-exposed*, on the other hand, they not only will look muddy, but they also will take on a reddish cast that is quite unflattering. Use your exposure meter to get a correct reading of your flesh tones, and then build up or cut down the illumination of the remainder of your scene to balance. Hold the exposure meter just a few inches from the face of the subject to make sure that your reading of the skin tones is not influenced by stray light from another object in the scene.

Remember that the color tones of walls, ceilings, and other background elements are reflected onto the main subject and may change its over-all color quality. It is especially important to watch out for this when photographing close-ups of persons in rooms having brightly colored walls. If you find that reflections from your set are too warm or too cool, you can make suitable corrections by using a light filter of the proper hue.

Backgrounds should be lighted carefully in relation to the main subject. If the general style of the photography is to be *high-key*, the background may be almost as bright as the main subject—if

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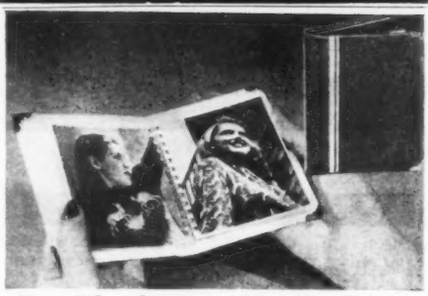

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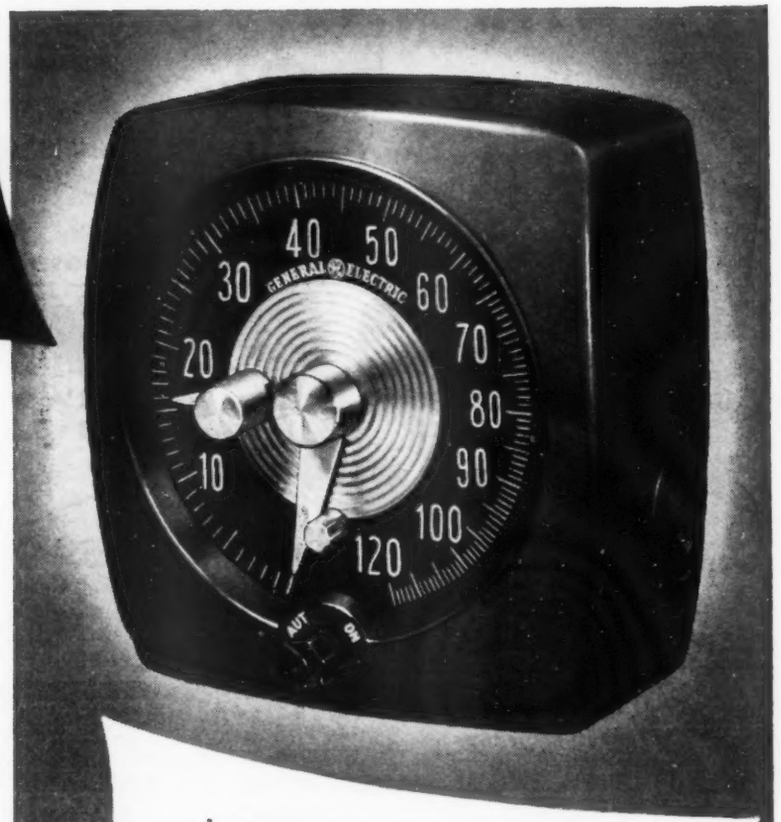

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low-key, it should be held down considerably in relation to the subject. A light background, because of its reflective power, will require less light. A dark background, because it absorbs so much of the light, will call for more intense illumination. If you want a background of solid color, you may project that color onto a white wall by using an appropriately colored gelatin slide over a bright light source.

You will find it a fascinating but ticklish business to experiment with colored light in your indoor movies. The light can be tinted by using gelatin filters or dyed cheese-cloth scrims over the source—or you can gain a more subtle effect by using colored reflectors with white light. This sort of thing is especially effective when you want to simulate the cold blue radiance of moonlight, for example, or the ruddy glow of firelight. But be careful not to overdo it, or the whole effect will look theatrical.

Using color effectively

We've talked a good bit about the physical techniques of shooting color movies. But the finer points in color filming, the things that really make the difference between a good and poor result are *psychological* rather than purely *technical*.

To explain that point more simply, let's say that the main object in showing movies before an audience is to get a favorable reaction from that audience. Such reaction, especially to color movies, is almost entirely *emotional*. We know that colors definitely have an effect on our emotions. We even speak of "feeling blue" or being "in the pink." Therefore, the reaction we draw from our audience is bound to be influenced by *what* colors we present on the screen and *how* we present them.

The "warm" colors (red, orange, and purple) tend to stimulate our emotions; whereas, the "cool" colors (blue, green, and yellow) tend to calm them. It is well to remember this when establishing a dominant tone for the sequence. If a particular part of your screen story calls for lots of action or dramatic goings-on, the sequence will be more effective if it can be shot with a generally warm tone. If the sequence is to portray a serene situation, it probably would be more effective if done in over-all cool tones. This is not a hard and fast rule, nor is it always possible to arrange the color scheme to suit the action—but if you *are* able to do so, you'll find that it adds to your chances of getting the proper reaction from your audience.

Most amateur color cameramen are guilty of trying to cram as much color as possible onto the screen all at once. Actually, there is more color in an average scene than is generally realized, and when this color is enclosed in the black frame that surrounds the screen it becomes exaggerated. When too much color is on the screen at once, the eyes of the audience have to dart all over the place to find out what is the most important element of the scene.

Brightly colored objects which are unimportant often detract from the more

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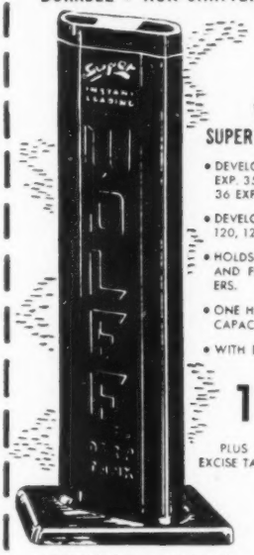

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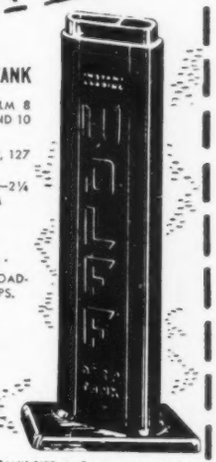

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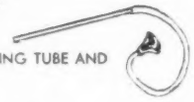

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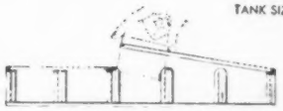

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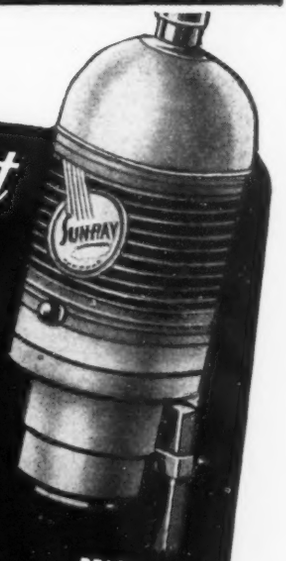

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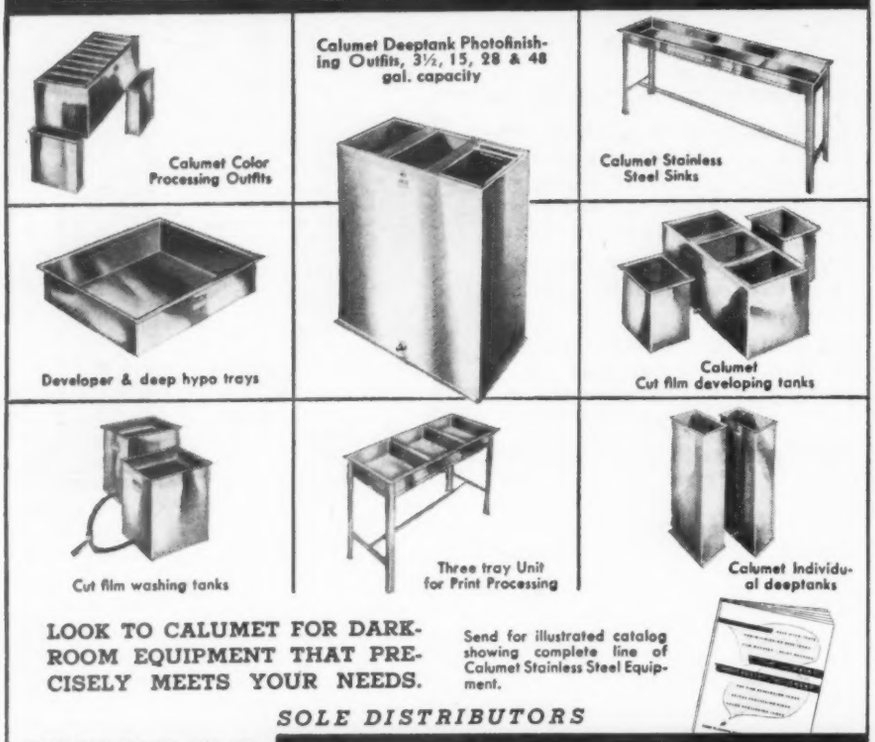

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conservatively tinted main subject of the scene. The trick is to get your more commanding colors into the areas where you will want to focus the attention of your audience. If your main subject is brightly colored, place it against a more or less neutral background of gray or tan, if possible. Don't allow any secondary object to steal color emphasis from the important area of the scene.

Color harmony sounds like a pretty abstract value, but it's really quite important in color filming, and very simple to achieve if you remember a few basic facts. The primary colors, as even an amateur artist knows, are red, yellow, and blue. The complementary color to red is green, to yellow is purple, and to blue is orange. Combinations of these colors in similar shades are almost always in harmony. That is why yellow flowers look well against a purple background, why orange-colored autumn foliage is so striking against a blue sky, and why the red and green of Christmas go so well together.

Colors of the same hue but different shades also go well together—beige and warm brown, for example; or light and dark blue. You may even get a harmonious result by using off-shades of colors that would ordinarily "clash," but this will call for experimentation. It is important to become *color conscious*, so that you will instinctively size up a scene, not only for dramatic content, but for correct color harmony and emphasis.

All of these finer points of color filming that we've discussed are not just theories that someone made up to look nice in print. They're the result of a good deal of blood, sweat, and tears behind the camera. The roadway to Cameraman's Heaven probably is strewn with the bleached bones of those experimentalists who gave their all so that the rest of us might run a roll of color film through the camera with a reasonable chance of getting something worth projecting on a screen. Shooting color movies may not be quite as easy as rolling off a log, but it's more fun, and when you get through, you'll really have something to *show* for it.—

ANSWERS TO PIX-QUIZ

(See Page 28)

I. (3) measure the diagonal of the film size used.

II. (3) prints made by placing the negative in direct contact with the printing paper.

III. (4) which makes two half-size exposures in the space allotted for a single exposure.

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A Picture Night for Camera Clubs

(*Continued from page* 60)

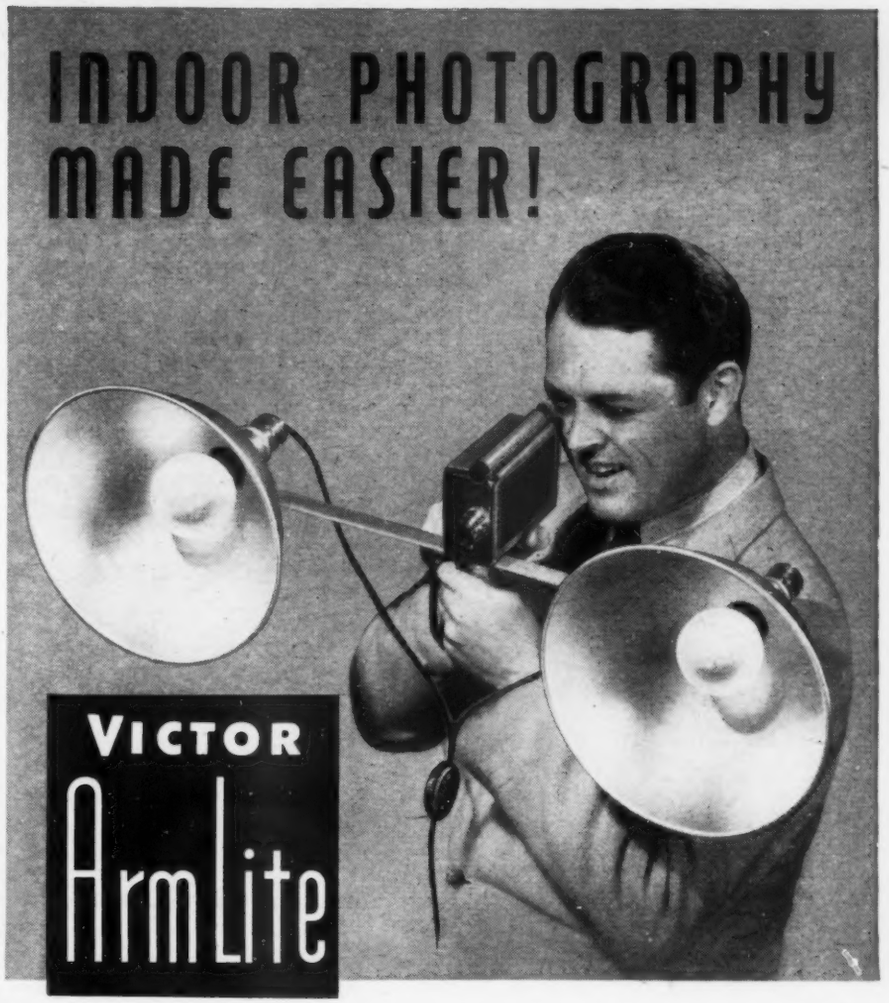
of making poor salon-type pictures, they would photograph things of particular interest to themselves.

Some of the illustrations for this article are good examples of what would be suitable for picture night. Buildings have always interested me, and I have found them good subjects for my camera. The building photographs shown fall in this category. Half a dozen of the pictures in this series also have had successful salon careers. The flash shots of my colleagues in the laboratory where I work are favorites of mine, too. Later I'll tell you who they are. Incidentally I got the idea of making pictures of the people with whom I work after seeing my salesman friend's collection of pictures of his customers.

Another set of pictures make up my most extensive collection. For twelve years I have made pictures of and for the First Presbyterian Church, of which I am a member. In the beginning I photographed the church suppers, bazaars, and dramatic presentations. The pictures attracted attention, and some were found very useful. Pictures are now made for promoting the fund-raising campaign for a new building, and for illustrating special bulletins and folders. The church can not afford to buy this photographic service and I get a great deal of satisfaction out of contributing the best that I can do to help their work. These are the type of pictures which, although made for personal reasons, can be appreciated by all.

This picture was made as part of the celebration of the 140th anniversary of the author's church. It falls in the category of photographs which have been made for personal reasons yet which, with sufficient caption data, will prove of interest to many attending a "Picture Night."

Many more prints will be brought to meeting if a size smaller than 16x20 or 14x17 is stressed as being desirable. While big prints may be considered a necessity for salon work, the fact is that the large sizes discourage print making because of



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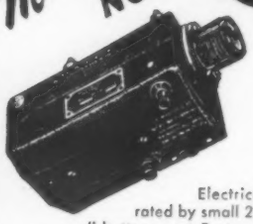

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the expense, and because many workers do not have the darkroom facilities for making them. An 8x10 size has many advantages. It is not too large to be mounted in an album. It is not too small for viewing on a wall or in a display. It is large enough to permit control and dodging during enlarging, and yet not so big but that very acceptable prints can be made from the smallest negatives. From my experience I'd recommend a picture night committee to urge their group to make 8x10 prints.

For wall display, or for picture night presentation, 14x17-inch vertical mounts can be used. The 8x10 prints look well on this mount when mounted either horizontally or vertically. In my case I make use of some home-made slip-in mounts, and file most of my prints unmounted. For picture night it is much better to

Going On Eight, by the author, is a completely natural portrait which points up the picture possibilities that anyone can find among friends, family members.

dress up the pictures with a mount since unmounted prints are difficult to hold, and appear at a disadvantage. Slip-in mounts overcome these objections, and yet avoid the work of mounting.

While a work of art may scarcely need a title, pictures of general interest usually need a few words of explanation. For picture night all prints should be adequately captioned, and the caption read. For examples, let us examine some of the information on the accompanying illustrations. Aren't you a bit more interested in the picture of the houses built on a hill when you learn that this picture was taken in Pittsburgh, and is representative of some sections of that hilly city? The two studies of window patterns are attractive in themselves, but it adds a little interest to know that both scenes were found in Greenwich Village, New York City, only a few blocks apart.

The series of pictures of my laboratory friends would be meaningless without captions. You would wonder who they were. The picture of a woman reading a laboratory gauge is an informal portrait of Miss M. A. Easley, a physicist on the staff of the General Electric Company's lamp laboratory at Nela Park, and

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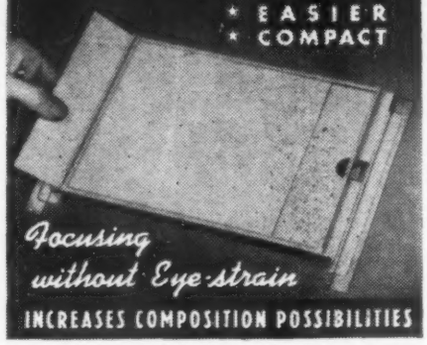

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someone who did a great deal of work on the Photoflash lamp. After reading this, the picture now has some meaning and interest to you. Dr. Carl Kenty, whose picture appears too, works in the field of arcs and electric discharges, and he is an authority on the conduction of electricity through gases.

The picture of the old man and the little girl lighting a candle on a birthday cake is strong enough in itself to attract more than a passing glance, yet it benefits greatly by the addition of caption information. The picture was made last year as part of the celebration of the 140th anniversary of the First Presbyterian Church of East Cleveland, Ohio. This historic church, one of the oldest in the section of the country known as the Western Reserve, had as its first building a little log cabin. When this picture was used on the cover of a bulletin sent out during the annual money-raising campaign, mention was made of a glorious past and a brilliant future. The past was symbolized by Seth Taylor who has the longest church membership among the living members, and the future was represented by Merry Watters, granddaughter of the present minister, Dr. Howard Wells.

Subject matter and interest are all important in this general type of photography, whereas handling, composition, and photographic treatment are paramount in pictorial photography. For picture night the standard for appraising a print should not be "Is this a work of art?" but rather "Is this the best possible print for the purpose intended?" These general interest pictures should not be expected to stand up under long detailed scrutiny such as is customary on pictorial print nights. To hold interest, instead of laboriously discussing 25 prints, we ought to enjoy looking at a hundred. It should be much as if we were leafing through a photograph album.

It is difficult to sustain interest in a group of pictures of miscellaneous random shots. Members of a picture night group should be encouraged to take pictures of anything that interests them, but at the same time to take enough pictures to form an interesting series. Making a *series* of pictures will make a photographer's efforts more interesting to himself and to others. One picture by itself can say only so much, but a series of twelve says more than twelve times as much. Confining oneself to taking series of pictures does not in the least limit the type of subject matter; it only makes certain that the subject is thoroughly covered. One could make a series of pictures of the interesting spots in his city, of people in different occupations, or of the ordinary events of one day in the life of his youngsters. Thirty years ago as a boy in St. Louis I had a list of 121 different makes of automobiles I had seen and identified on the city streets. If I had only made a box-camera record of all those cars, what a valuable and interesting series of pictures that would be!

Picture Night might very well start by having an address by an outside speaker who would show examples of his special type of photography, such as nature or architectural photographs. It might be well to have a display of a well-captioned "series" of the speaker's work on the walls before the meeting begins. Such "series" exhibits will help encourage members to take up some series of their own.

Many clubs have not catered to this general interest type of photography in the past, so a Picture Night group may be slow in getting going. It should be given a real trial in order to bring into the club the large numbers of photographers who until now were not interested in club activities. The "general interest" instead of the "salon" approach could also be given to color slides, and many of the suggestions in this article could well be applied to a color night.

To be most successful, picture night should be carried out in the spirit of fun. Photography should not be taken too seriously, either as an art or a hobby. Credit should be given for achievements short of perfection. If the taking of the pictures has been fun, and if the result is interesting and well-done, then photography is serving its purpose as a hobby.

A picture night, such as just described, is a worthwhile activity for any camera club. It provides a program for the vast majority of photographers who are not interested in conventional camera club activities, and it builds membership. Why not try Picture Night at your club?—

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Birds on the Wing

(*Continued from page* 63)

cure flight photographs of the graceful American egret—one of my favorite subjects. I made numerous exposures, yet no two ever showed the same flight position.

Angle of flight is very important when seeking to record flight photos. Of course, this has a bearing on the exposure needed to stop motion. Birds coming toward the camera, or flying past so a broadside shot can be made, usually will make the most attractive picture *if* everything else is done properly. Birds flying directly away from the photographer make the least desirable subjects, for they may appear as headless birds. A bird moving past at an angle, so that head, tail, wings, and feet are all visible, may make a very pleasing picture.

Birds taking flight, or dropping to a landing make interesting subjects. Even when a bird already has made contact with its perch, the wings may still be elevated, showing an interesting pose.

A brown pelican extends his feet in preparation for a landing on the nest tree. Note the slotted wing tip feathers.

When there is a strong wind blowing, a big bird like a brown pelican will spread its large wings, with the tips of the wing feathers separated and curved, so that it may drop slowly onto the perch, as is shown in one of the accompanying photographs. The tail feathers are utilized for braking, as a study of this photograph will reveal.

Wind direction plays a big part in securing successful flight shots. Birds take off and land into the wind just as planes do. But aviators learned that from watching the birds. Recently I saw a mallard make the wrong kind of a landing (something it is seldom possible to witness); it hit the water with the wind at its back, which caused the bird's head to bump the water hard. So if you plan to photograph birds taking flight or dropping to a landing, be sure that you are in proper position to secure a pose which will show the subject to good advantage. Otherwise you may have a fine record of a bird's tail and wings, but minus the head.

Anyone seriously contemplating photography of bird flight will do well to study the many fine flight pictures which have been published in magazines and

books. Various books on flight have been published; when illustrated with photographs, such books will prove doubly useful. *Bird Flight* by Aymar, *The Flight of Birds,* by John H. Storer, and *Prairie Wings* by Queeny show many fine flight pictures.

Viewing slow motion movies of bird flight will give anyone a better idea of the intricacies of wing motion. Such movies reveal the mechanics of flight better than tens of thousands of words could do, for they show what actually happens during flight.

What opportunities are there for flight photography? That depends on the variety of bird life where you live, or where you wish to do your filming. In the

Flight pictures of birds have rhythm and beauty. Here two big white pelicans form an interesting repetitive pattern.

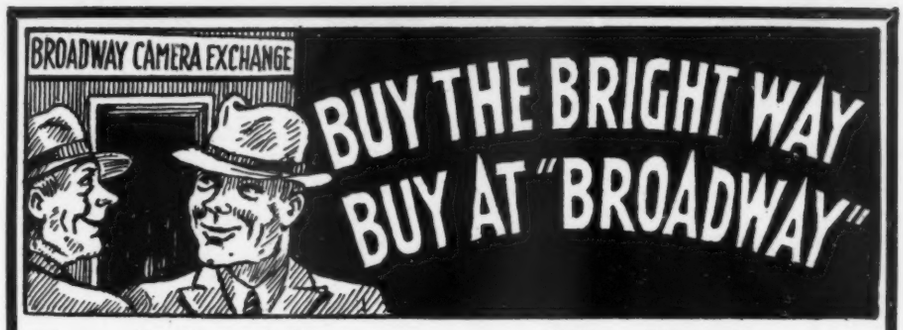
southern United States it is possible to find a considerable variety of flight subjects all around the calendar. Possibilities in January are just as good as in July. In the northern states there are fewer opportunities in winter than in spring, summer, and autumn, yet there are year-round possibilities wherever you live, or wherever you happen to be.

Even though bird life is most numerous during the warmer months in northern regions, there are migration flights of wildfowl which can be filmed at other times. And there are birds from Canada and other far northern regions which move southward in winter. The wild fowl hunter can make good use of his camera during the hunting season and after it ends.

Nowadays photographers are no longer stay-at-homes. They may travel northward in summer and to southern climes in winter, perhaps even going to tropical regions outside the United States; during these wanderings they may meet with a greater abundance of bird life than was to be found in home regions. While I live in Florida, I recently made a winter trip to North Carolina to film a large concentration of Canada geese wintering there.

What type of camera do I use for flight pictures? Most of my flight filming has been done with a Graflex and a Speed Graphic. While I used a Graflex for many years, I have found it easier to follow a flying bird with the wire-frame finder of the Graphic than with the reflex. A telephoto lens will make it possible to secure flight photos which would provide too small an image with the regular lens.

Whatever type of camera is used, it is



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important that the user be thoroughly familiar with every detail of its operation, so that it may be brought into action quickly. It isn't possible to tell a flying bird to hold it a moment. Quite frequently the first chance is the only chance.

Certain birds can be enticed within close range for flight shots by providing food to their liking. Gulls frequently gather in considerable numbers wherever food is plentiful; they will accept bread, crackers, and other food thrown to them, or they may become tame enough to take food held out to them. All that is needed is plenty of food, and someone to do the feeding—the gulls will produce the necessary flight activity. Close range gull flight will require top speeds of the focal plane shutter in order to stop motion.

Brown pelicans provide a large target on which to aim the camera. These big birds are year-round resident along the south Atlantic and Gulf coasts all the way to Mexico, and on the California coast. White pelicans nest in the interior; they winter on both fresh and salt water in the south.

Large concentrations of wild ducks and geese may be found in various parts of the United States in winter, while during the nesting season the ducks are scattered over various northern states and Canada, and geese are summer residents in Canada. There are State and Federal wildlife refuges where it is possible to secure pictures of wintering wildfowl and summer residents. Permits usually are necessary in these refuges.

The photographer interested in wildfowl hunting should by all means take his camera into the blind, for there will be opportunities for securing flight shots of ducks and geese coming in to the decoys.

Some birds—like the herons, egrets, ibises, gulls, terns, and the brown and the white pelicans—congregate in large numbers in nesting communities during the breeding season, when flight shots can be secured; they continue flocking at other times of the year. Ducks, geese, and shorebirds migrate in flocks, and they keep together during the winter. While the smaller land birds would be rather difficult to photograph individually, flight groups of crows, redwings, grackles, starlings, robins, and other species may be encountered during the autumn and winter; these flocks may contain hundreds or even thousands of individuals, thus providing material for mass flight photographs.

Wherever you travel, on summer or winter vacations, always keep your camera handy. You may meet some interbend in the road. So be ready for whatesting flight subjects just around the next ever comes into camera range!—▶

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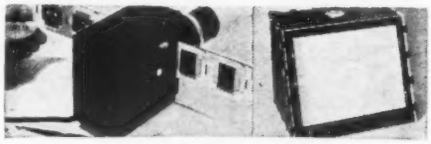

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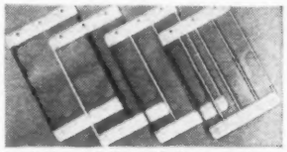

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New BOOKS

FOUR THOUSAND YEARS OF CHINA'S ART, by Dagny Carter. Published by the Ronald Press Co., New York City. Cloth bound, profusely illustrated, 7x9½, 358 pages, $7.50.

Many makers of photographic still lifes have sought for a reference source in which they might find standards to apply to the objects which they use in their own scenes. For nothing can detract more from an attempt at an effective still life than some article in it which violates the basic canons of design or composition. The photographs and articles described in this art history provide a basic source of inspiration in design and arrangement and choice of subject matter for still life compositions, and as such will prove of interest and use to photographers.

HOW TO PAINT WITH AIR, by Frank J. Knaus. Published by the Paasche Airbrush Co., Chicago. Paper bound, 8x10, 92 pages, $3.75.

For those photographers who wish to study the craft of airbrush work, this manual is recommended. The author is considered one of America's most versatile commercial artists, and the text is studded with excellent photographic illustrations revealing tricks and techniques, and with examples of airbrush work on various types of photographs.

KENT SHORT COURSE DIGEST, 1948. Published by the School of Journalism, Kent State University, Kent, Ohio. Paper bound, 8x10½, 58 pages, $2.

This small booklet contains 19 speeches by leading news photographers and photo-manufacturer's representatives given at Kent State from March 23 to 26 of this year. Subjects covered are: extension flash by radio, view camera swings and tilts, Ektacolor, the new Kalart camera, exposure by incident light, and high speed electronic flash.

HOW TO MAKE CAMERA PICTURES, by Philip Johnson, FRPS. Published by Transatlantic Arts, Inc., Forest Hills, New York. Cloth bound, 6¾x9½, illustrated, 128 pages, $4.50.

This is a book written for those who wish to graduate from hit-or-miss "snapshooting" to real picture-making without having to absorb pages and pages of factual data. The aim of the author is to clarify and, whenever possible, avoid the technical pitfalls which may lie in wait for the enthusiastic amateur. Most of the illustrations were made with an ordinary vest-pocket-size camera with an anastigmat lens of *f*/6.3 aperture; an instrument well within the reach of the average beginner.

LE CORBUSIER, by Stamo Papadaki. Published by the Macmillan Co., New York City. Cloth bound, 9x11, illustrated, 120 pages, $7.50.

Le Corbusier, known best perhaps as an architect, certainly will go down in the annals of time and fame as being one of the men who has contributed to the palette of art. Though his greatest contributions have been in the field of town planning and architecture, his feelings and outlook have been and will be reflected in photography, particularly in the photographic fields of contemporary architecture and construction.

In this book, the first in the English language to attempt the task, the reader can trace this great artist's work through the various media he has used.

SEA FLAVOR, by Haydn S. Pearson. Published by Whittlesey House, New York City. Cloth bound, 6x9, illustrated, 178 pages, $3.50.

Haydn Pearson manages to capture, in the 32 photographs and 115 essays which make up this book, the beauty and appeal of the ocean. There are words and pictures which re-create the spreading salt marshes and rolling waves of dunes; wet sand and sandpipers, fishermen and fishing villages, and old wharves and driftwood. It is a restful book, one not only to be appreciated for its photographs, but for its rich and apt prose passages.

ALSO RECEIVED RECENTLY:

From Focal Press, 381 Fourth Avenue, New York City: "All About Filters," "All About Exposure," "All About Portraits," "All About Focusing," "All About Making Enlargements," and "All About Landscapes." Each of these photo guides is priced at fifty cents.

From Paul Montel, 189 Rue St. Jacques, Paris, France: "Photography Francaises,"

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which deals with the work of French photographers. The sale price for this volume is approximately 525 francs.

From the Czechoslovak Motion Picture Publishing and Bookselling House, Prague, Czechoslovakia: "Photography—Medium of Perceiving Life and World," $4.40; "On Photography," $3.30; "Directing the Amateur Film," 85 cents; "World Enlivened by the Movies," 70 cents; "Amateur Film, A to Z," $4.40; "An Introduction to the Amateur Cinema," $1.20; "A New Method of Developing Plates, Films, and Papers," 50 cents; "Polygrad—A New System of Variable Gradation in the Enlarging Process," 80 cents; "Story of a Dog," $3.20; "The Sunny Coast of Jugoslavia," $3.30; "Photographic Index," 40 cents; "World Seen by Our Eyes," $2.30; "Christmas Dream," $1.40; "How to Make Pictures of One's Daughter," $2.

Don't Blame Your Camera

(*Continued from page* 80)

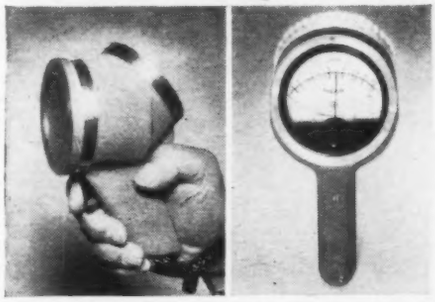
crime doesn't stop with misplaced admiration. Many an enthusiastic but innocent bystander sees a "wonderful picture," notes that it was made with a Super Reflex Whatsis, equipped with a Whoosis-Diddledar Bifocal Lens, measures the length of the cable release, jots down the aperture and shutter speed at which his ideal picture was made, and promptly deserts his present, adequate camera in quest of the new brand of magic, confident that he at last has the answer to perfect pictures. If unable to obtain this identical combination, he spends most of his photographic activity explaining why this or that picture didn't "turn out," or describing at great length the big ones that aren't going to get away when he gets his new equipment. *You can't buy a substitute for technique.*

The first part of the problem boils down to this old, old, formula for successful photography: Take one camera (any camera) and master it! Then stick to it. Get your technique with that camera down to a point where the shutter and lens aperture and all the knobs and levers can be operated like the touch-system on a typewriter. Good photography can start only when you no longer have to interrupt your thoughts about the subject you are photographing to think about what you are doing with the camera. When the camera operation has become perfectly mastered then the subject is ready for fluent translation and interpretation; otherwise it is like trying to read a foreign language with the book in one hand and a translating dictionary in the other.

For fluent results, reference tables and "vocabularies" belong in your head. When you have reached this point the fun begins . . . the real part of *making* pictures, not *taking* pictures in a hit-or-miss, catch-as-catch-can, and otherwise unplanned manner with uncontrolled results, but really making pictures. That means starting with a well planned idea and being able to put it on film exactly the way you "see" it every time. That is real photography . . . but it's up to you!—

NEW PHOTOELECTRIC COLOR METER

Direct readings of color temperature in degrees Kelvin are provided by the new Spectra color meter designed by Karl Freund of Photo Research Corp., 15024 Devonshire St., San Fernando, Cal. The



Side and back views of the Spectra show the scale calibrated in degrees Kelvin.

meter is pointed at the light source, and a diaphragm is rotated until the pointer is brought opposite a red mark on the scale. This sets up the instrument so red content of the light is taken into consideration. Then a trigger is pulled, which removes a red filter from in front of the photo cell and puts a blue one in its place. Color temperature now can be read direct from the scale. A hemisphere is provided for averaging readings when light of different colors affects the picture.—

SOUND RECORDER FOR HOME MOVIES

Sound can be added to your own movie film, black-and-white or color, with the new Model RTD Filmgraph Recorder which is used in conjunction with stand-

New sound outfit in position for playing or recording, with speaker and microphone.

ard 16-mm projectors. The unit uses a fine jewel to indent a groove at either edge of the film between the sprocket holes and the frame of the picture, on the back of the film. Several sound tracks may be recorded side by side. The film is threaded through the projector in the usual way, except that the film is brought up to the reel of the Recorder instead of the feeding reel of the projector. Write to J. M. Kuchlik, Miles Reproducer Co., 812 Broadway, New York 3, N. Y., for complete details.—

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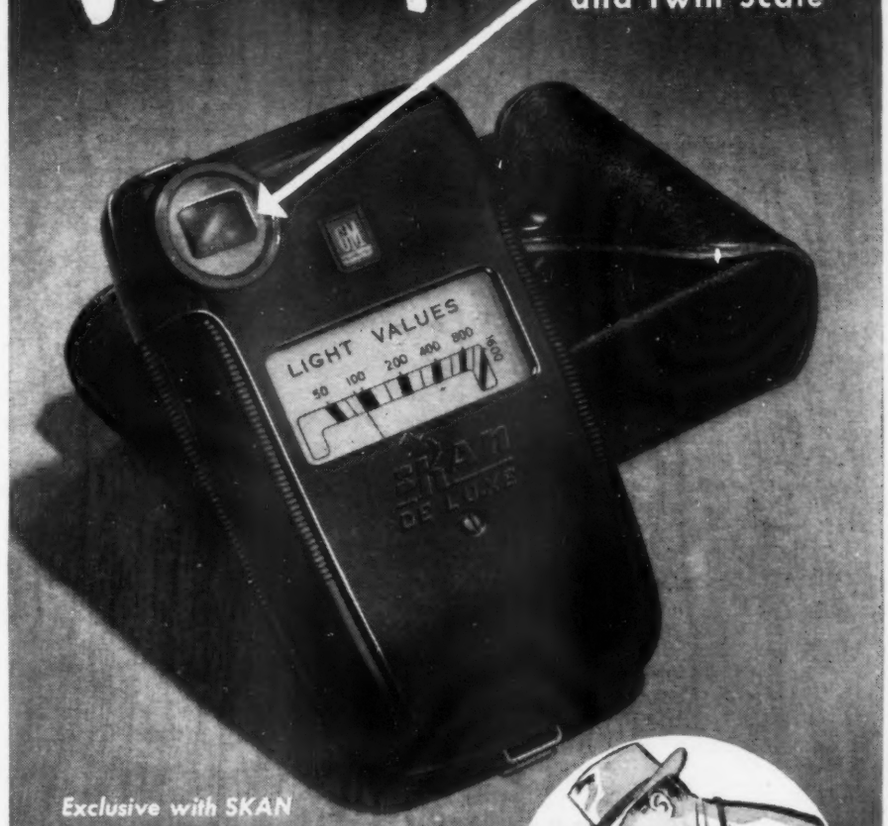

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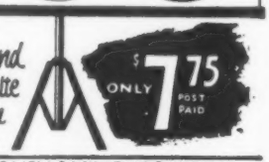

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Home Movies Pass Quarter Century Mark

THE first quarter century of home movies—during which movie making on 8-mm and 16-mm films has grown to an internationally popular hobby and an important aid to education, science, business, and industry—came to an end July 5.

On that date, in 1923, Eastman Kodak placed on sale in New York City the first complete 16-mm motion picture outfit—camera, film, and projector—and announced the first amateur film processing service.

Today it is estimated that there are more than 1,100,000 families in the United States who own amateur movie cameras. In the 16-mm field there are an estimated 325,000 cameras in active use; in the 8-mm field the total reaches an estimated 775,000. Approximately 950,000 families also own a projector.

Work at Kodak on the production of a practical and inexpensive method of making home movies began as early as 1916. At that time George Eastman, the company's founder, approved a project aimed at developing a new type of reversal film which would eliminate the two films—negative and positive—previously required in motion picture production.

Developmental work was completed by late 1922 and the first announcement and demonstration of the new Cine-Kodak outfit and the first 16-mm black-and-white "reversal" film were made by Dr. C. E. K. Mees, director of Kodak Research Laboratories, in Rochester January 8, 1923.

At the time of the development of 16-mm reversal film it was estimated that the cost of 35-mm professional film was $7.50 per minute of projection while the new reversal film cost the amateur only about $1.50 per minute. Since that date costs to the amateur have been steadily reduced.

The vast majority of today's amateur movies are made, however, in color. Kodak introduced the first film for amateur motion pictures in color in 1928 with the Kodacolor process. Announced at a special party at Mr. Eastman's house before a bevy of internationally famous guests, including Thomas A. Edison, General Pershing, Hiram Percy Maxim, Sir James Irvine, Roy Howard, and Adolph Ochs, the process used a special black-and-white film with countless tiny lenses embossed on its surface. In addition, it employed special three-color filters on both the camera and projector to produce color pictures on the screen. Kodacolor motion picture film was supplanted in 1935 by the present day Kodachrome Film.

Other contributions made by Kodak to the 8-mm and 16-mm motion picture field include: in 1931 the first 16-mm sound and magazine films for use with equipment designed by other manufacturers; in 1932 the first 8-mm films and camera (which cut amateur film costs by more than half and brought amateur movie making within the reach of additional thousands) and the first extremely high speed motion picture camera; in 1940 the first 8-mm magazine films and magazine camera; and in 1948 the first 16-mm camera designed specifically for television recording purposes to be placed on the market.—

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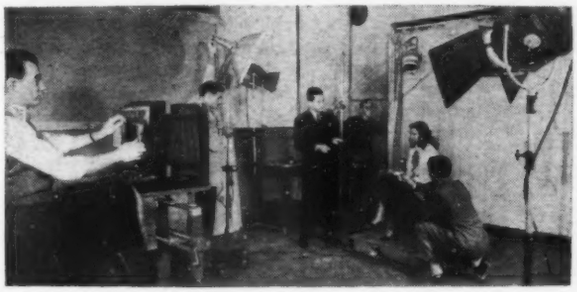

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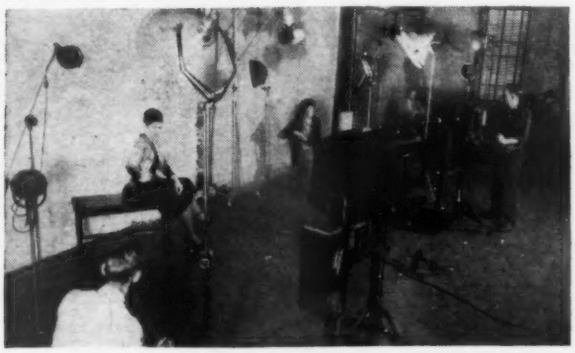

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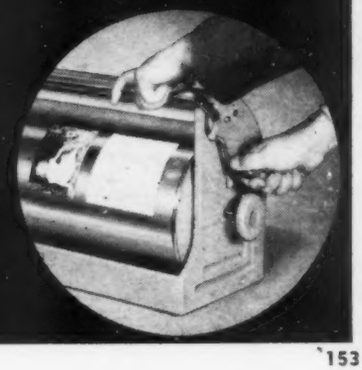

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Letter from London

BRITISH PHOTOGRAPHERS, both professional and amateur, but especially the amateur, had a particularly trying time during the war years in a frantic endeavour to get film and bromide paper. Now, since the war, film has not only been scarce, but with the advent of a Socialist government we have been faced with an ever-increasing percentage of purchase tax on our basic commodities. In the last twelve months the cost of picture taking has reached just about double the pre-war figure.

The latest budget, introduced in April, increased purchase tax again on photographic items, so that a 2¼x3¼ roll film now costs 2/7 for ortho and 2/11 for pan; 100 sheets of whole plate, single-weight bromide paper now costs 34/5 (7 dollars). Plate users have also suffered in proportion.

The material position is bad enough. But Heaven help you if you are unlucky enough to need some new item of equipment! A new camera for example (if you can afford it) may cost basically £42-10s.-Od. (170 dollars)—then you have to pay the Government another £18-8s.-4d (73 dollars) for the privilege of being allowed to buy it.

AS THOUGH downhearted, depressed, and downtrodden, the show put up by British manufacturers at the British Industries Fair this year was far from brilliant. As if all originality had been knocked right out of them, they presented nothing more than a complete rehash of all the items of equipment we have known for a long time. It is sad but nevertheless true; there was nothing new. The prospect of making a profit out of anything new these days is so remote that I can only presume that manufacturers have taken the line of least resistance and flogged their old lines as hard as they could go. Who can blame them anyway?

And so, at Olympia this year, we saw lines of dish heaters, automatic enlarger timers, pan and tilt heads for tripods, immersion type heaters for large quantities of solutions, dishes, filters, dryers, glazers, tanks, all the array of post-war enlargers, and the hundred and one things that go with them. The manufacturers tried to make a brave show. Ensign, Kershaw, and Dufay-Chromex made the most of their cameras. Kodak, Ilford, and Dufay made a good splash with their respective colour processes. The stuff was all beautifully made and finished in traditional British style. But the sorry fact remains that we saw nothing new.

I HAVE BEEN rather interested to see that the Royal Photographic Society has been having a bit of trouble with the Customs authorities. This has been all the more interesting because I had a similar spot of bother last year in getting over a parcel of 55 French pictures. I knew the posting date; I could even quote the Paris registration number, but no amount of questioning and searching on the part of Marcel Bovis, the sender, or myself at this end, could discover the

whereabouts of the parcel for a time.

Then when it was finally delivered—nearly twelve weeks after the despatch date—there were only 53 pictures. Two nudes had been withdrawn by the Customs people who apparently regarded themselves as better able to judge photos than the technical staff of a photographic journal.

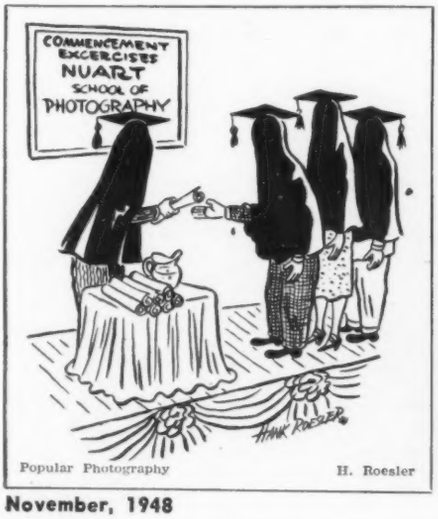
And now exactly the same thing has happened to the RPS. The exhibition of pictures was delayed by over a month and a complete compromise arrangement had to be made to avoid upsetting the exhibition schedule. The pictures themselves, by the way, formed quite a good, imaginative show, with two or three really outstanding pieces of work.

Whilst we're on this subject of postal difficulties let me tell you that Kodachrome transparencies are dutiable goods in this country and that unless the addressee has a special import license, he will be forced to pay duty on them. I have just been investigating this point with the parcels section of the Customs, and there is no way round it.

So if you are intending to send either black and white prints or transparencies over here, then take my tip and mark the parcel "PRESS MATTER, URGENT." And above all label the original customs declaration form "no basic value." This is, after all, a perfectly true statement. The intrinsic value of the items is only a few coppers (cents). These two markings constitute the only method that I can discover of getting a parcel through the customs with the minimum of delay.

ALL THIS SOUNDS very much on the gloomy side and I must confess that it is. We have had one bright spot on the landscape during the month, though; that was in the form of a lecture on studio lighting by Walter Nurnberg. I doubt whether there is a more provocative lecturer anywhere in the wide world. There can be no doubt either that Nurnberg is an absolute master of lighting technique, so that the two things combined made for a really good evening.

Nurnberg and Harold White sit side by side as the two leading photographers of industry in this country. Both favour their own respective systems, Nurnberg with flood and spot; White the large and baby flashbulb.—*Leonard W. Burrell.*



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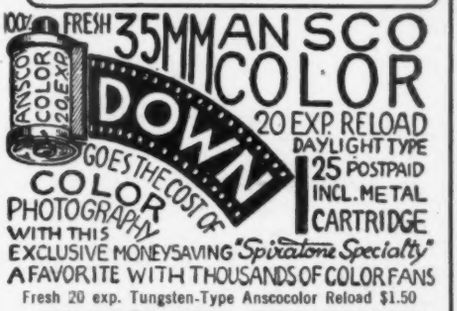

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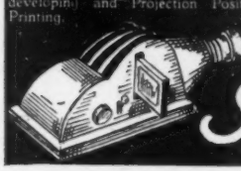

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The Magazines

(Continued from page 16)

tographed—his right ear. *American Magazine,* he insisted, was quite aware of the fact that he would permit nothing else. George finally strode to the phone to call his editor, just as the latter and his staff walked out of the "lawyer's" inner room, where they'd heard it all. George had been "had" by the candid microphone.

* * *

School Publishes Dummy Magazine: On his way from Hollywood to Spain, George Hoyningen-Huene, stopped in to see us last month with stories about a novel teaching method he's developed. For the past several months, George has been working with the Los Angeles Art Center, which attracts students from the various fields of both applied art and photography. Not only were relations between the two groups of students somewhat strained, but it was George's feeling that, overcome by the weight of technical processes, students were not free to think in terms of content. To overcome this, George and his students put out a monthly "dummy" magazine. Almost 100 pages of editorial and advertising art and photography are produced. Students map out their own assignments and follow through on story, layout, and the technical processes involved. George believes this empirical method helps students think in terms of news and advertising values, as well as technical finesse. In Spain, George expects to work on a book about the art form of the Iberian Peninsula, similar to the one he did on Mexico.

Nelson Morris leads this month's class in our How-To-Sit-On-A-Mule School, taught previously by Bradley Smith and Jerry Cooke. Frankly, we think this ought to be enough of this fol-de-rol. If by this time, you have not decided on whether you prefer the Smith, the Cooke, or the Morris method, you just aren't trying. (And don't bother writing in to inform us that the little beastie under Nelson isn't a mule. We know it's a burro—at least that's what Nelson called it.)

* * *

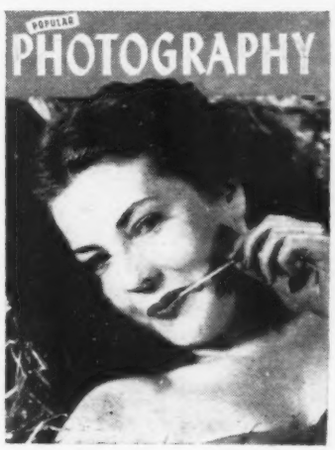
First prize in the national photography contest sponsored by *Vogue* magazine was won by Harry W. Schulke, Cleveland, Ohio, a fifth semester student of visual design at the Institute of Design, Chicago. The prize carried with it the choice of $2,000 applied to tuition or one

year's employment by *Vogue*. More than 6,000 entries were submitted for the contest, designed by *Vogue* to uncover photographic and art talent in the nation's schools.

* * *

Vanity appeased. While we're on the subject of forgetful artists, here's a tale of woe you may have heard before, since it's a fairly common occurrence, but it bears repeating. LEN UFLAND received a hurry call to the Shubert Theater to photograph the cast of a hit play. An obliging publicity man had the entire group ready when Len arrived. Gratified, Len began to set up his equipment. Then he noticed that he had no film. With a great display of fiddling with lights, connections, poses, etc., he gradually edged near the publicity man and whispered the sad news. Being reasonable men, they saw the only thing to do was to pretend all was well. So, with more maneuvering and jockeying, the "picture" was made—with an empty camera, but at least without wounding anyone's vanity.—

THE NOVEMBER COVER

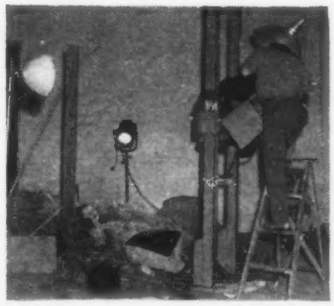


Jack Fenimore of Sarra studios in Chicago is responsible for this month's cover shot. The picture was made a short time after Fenimore had been helping to shoot a slidefilm in Kodachrome, and was a result of his desire to know just how much he had learned about working with color film during that time.

He found a capable model, Pat Varner, of Chicago, set her in the middle of a pile of straw, and proceeded to make his shots. Our cover shot was the best transparency of the group..

Fenimore used an Ansco View camera, 5x7, equipped with a 4x5 back. His film was Type B Kodachrome, and the exposure was one second at f/16, using studio lighting.

The photograph reproduced below was taken shortly before Fenimore made his pictures, and shows him checking his groundglass.



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My Best Unpublished Photograph—No. 3

(*Continued from page* 59)

camera mechanisms. For each trip I make to the beach, another must be made to a good technician who blasts the marine life which, in a surprisingly short time, accumulates and takes up housekeeping inside a camera used anywhere near salt water.

In shooting this picture, I made only six exposures and this one, I feel, is the best of the six. It combines an abstract quality of water with an interesting movement of the model. Exposure was made at 1/250 second at *f*/3.5 with the action of the surf moving across the film. I thus avoided suspending each molecule of water in mid-air such as I might have done if this picture were photographed at ultra-high speed.

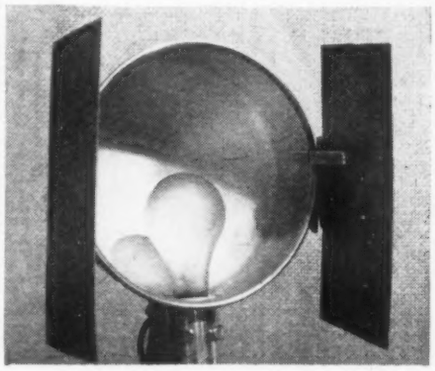
However I wouldn't advise you to attempt to expose likewise, for locale, actinic value of the light, and time of day are variables which make it practically impossible to set this picture up again at the same exposure.

[Editor's Note: *The fact that this photograph bears no title is no oversight of ours, or of Mr. Krainin's either, for that matter. When in our routine fashion, we asked Mr. Krainin what the title of his picture was, we received the following reply: "I don't understand the use of titles on photographs. I feel that a title defeats the whole purpose of the camera medium. I never use titles, just numbers. This picture is number 1609-2."*]

BARN DOORS FOR REFLECTORS

Barn doors attached to a reflector make it possible to direct light more accurately. With some clothes pins of the clamp-on type, thumb tacks, and cardboard one can make an arrangement which will work quite satisfactorily.

The clothes pins are used on each side of the reflector as illustrated. To one clothes



Clothes pin and cardboard for barn doors.

pin the cardboard is attached by two thumb tacks, and a second clothes pin is clamped over the edge of the reflector and also into the clamp of the other clothes pin. Using one clothes pin as the cardboard support and the other as a clamp, the cardboard can be adjusted to project directly to the front rather than off to one side of the reflector. —*P. S. McGovern, Chicago, Ill.*

CAMPBELL BRANCH

CAMPBELL BRANCH

Portraits with a Single Light

(*Continued from page* 54)

my usual modesty—that got close to the kind of art you spell with a capital. An accident, perhaps. Only remember that picture taking in the portrait field isn't an exact science yet, even though most of the mechanical aspects of it are pretty well standardized. It's hard to be a complete failure these days, you know."

"You mean that I can do good portraits, too? With only one light?"

"Definitely. Providing, of course, you have some sense of composition, backgrounds, characterization, modeling, and timing—or shall we say, 'the psychological moment for tripping the shutter—'"

"Too complicated!" I scream.

"Not at all. It just sounds complicated. As a beginner, though, I imagine that one light will help you to keep straight. The simplicity that gives me speed, in short, will give you freedom from worrying about intricate lighting effects at a time when you will have plenty to think about."

"Then I can use multiple lights when I've mastered the first light—and all those other things?"

"If you want more lights, yes. It's up to you—and the job you have to do. In other words, pick the tools that fit *your* needs and talents. They may be different from mine. You may want to exploit many lights. Infinite variations are always possible. That's one of the fascinations of photography—for both the professional and the amateur."

"Specializations and techniques for every taste," I comment, knowingly.

"Precisely. Every photographer works differently. Some photographers I know specialize in multiple lights, use lots of equipment. They're plenty fast, too. They achieve subtle results that I can't get for sour apples. Their complex paraphernalia, their personal temperaments and techniques, their subjects' coöperation—all these elements combine to produce their excellent portraits. . . . I don't have a monopoly on good work, you know."

"You've enlightened me on many points, Sherwood. Now tell me: what *single complaint* do you get most frequently in this one-light ritual?"

"Lack of shadow detail, of course. Though most of the customers don't call it that. They simply blurt out, 'Too dark on this or that side of my face! . . . can't see my left ear! . . . my right eye's missing! . . . where's the other half of my head? . . .'"

"Disconcerting, eh?"

"It used to be—until I learned more psychology and technique. I may carry only one light, understand; but now, to get shadow detail, I definitely make use of other lights and reflecting surfaces already on the shooting scene. For instance, I know that windows always are available. Light colored walls and corners generally are conveniently present, while light-reflecting clothing frequently is worn by the subject, particularly by women subjects. You should learn to see

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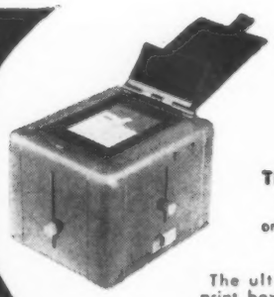

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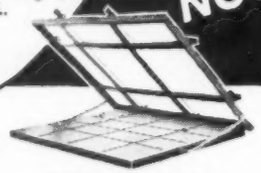

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such aids at a glance. Then use them!"

"That sounds easy," I chirp.

"It's very easy," Mark assures me. "Otherwise, I wouldn't be interested. It fits my temperament perfectly. In contrast to my lazy methods, however, some photographers never take advantage of these ubiquitous light sources. They prefer to make their own light. That's okay as far as I'm concerned; but confidentially, I consider it a fortunate thing that I learned about natural lighting early in my career. I think I have a natural talent for using it. In any event, I went about for days mumbling 'Eureka!' like old Archimedes—such was the importance I attached to my discovery. It meant that henceforward I could be a true One Light Man."

"And what if you move to some other state—out of our abundant California sunshine?"

"No trouble there. Plenty outdoor light comes through the windows in even the rainy states. I've been in some of them."

"And at night—?"

"No window light then. But don't forget your reflecting surfaces. Let them bounce some of the flood light around the subject. This gives the portrait extra body and form."

"Extra shadow detail, you mean?"

"Precisely. And a little practice will show amazing results. Try using some of these surfaces to throw light on the portions of the face and head that you feel are too deeply shadowed. And, by the way, be especially careful to get light into deep-set eyes, under heavy eyebrows. These tricks you learn with experience. Once you master them, you can work swiftly and surely—and *easy.*"

"Some bum English there, Sherwood; but what you say makes lots of sense. Now tell me about the psychological tricks you find so helpful."

"Know your subject's desires. What kind of picture does he really want? Does he or she want the straight conventional portrait, all features showing? Or a shot that projects drama and imagination at the expense of complete details —or at the expense of an eye or ear, shall we admit?"

"What if the customer doesn't know what he wants?"

"Then you guess, or shoot both types; or, with a bit of sales talk, you sell him on the idea of accepting one or the other. Salesmanship and tact, all commercial photographers agree, are two sides of your success triangle. The other side is filled in with your shooting skill and equipment."

"That sounds like an ugly plot."

"Unfortunately, it is. But what can we do when so many customers don't know what they want, fear anything that smacks of art, and insist on the stereotyped shots that bore imaginative photographers to death?"

"Then the plot is justified. Lesson number one: salesmanship comes first—whether you use one light or a hundred. Now tell me if you have any rule-of-thumb procedures to offer the photographer who is a poor salesman."

"If the customer is engaged in an occupation that demands lots of imagination

and initiative, then, most likely, the dramatic portrait will be appreciated. If you can't see any hint of these elements in the customer's background, then you're likely to be safer with the conventional shots. In that case, keep the light in front of the face, back seven or eight feet, and just high enough to give a little shadow under the nose and eyebrows. Satisfy yourself in trying to catch the subject's personality. Use your reflecting surfaces to get all the detail you can manage. But now I'm getting back to technique."

At this point we arrive at Miss Thaxter's new Van Nuys home. Sherwood leans against the door bell as I drag up the heavy artillery—namely, a 3¼x4¼ Graflex, equipped with a Schneider f/3.5 lens; and a tripod stand holding a No. 4 photoflood light (rated at 2500 watts) in a standard bowl-type reflector. The camera is magazine loaded, containing twelve sheets of Type B Panchromatic film.

For this portrait, Mark's single light was placed far to one side of the chair, but far enough front to give sufficient eye and cheek detail on the shadow side of the face. The model is Elyse Knox.

Oh yes, I also bring along my trusty 4x5 Graphic, since I'm determined to make some close studies of Sherwood at work. A few wide-angle shots, I figure, will expose some of his secrets to you.

Accustomed to taking directions in photographic matters, Miss Thaxter follows Sherwood's suggestions without effort. Before I can grasp precisely what is happening, Phyllis begins posing in front of her fireplace, facing the light and camera, calmly smiling.

Mark is now searching for composition angles in the groundglass viewfinder. He's weaving up and down and sideways, tripping the shutter, pulling film. He's talking merrily of this and that . . . and then, suddenly, he's saying, "Thank you, Miss Thaxter; the pictures will be ready within a few days." Then I'm loaded again and on my way back to the station wagon. Just like that!

As I take the wheel, Sherwood again slouches in his seat. Being something of a showman (all successful photographers

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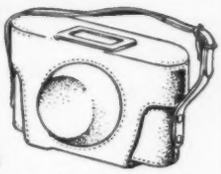

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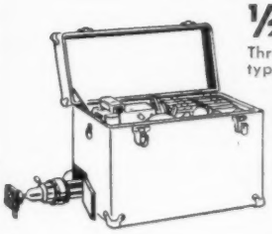

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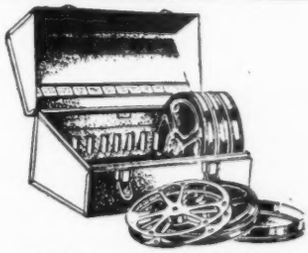

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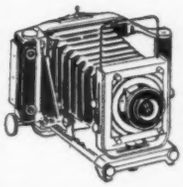

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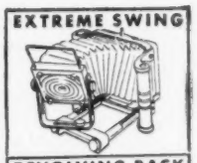

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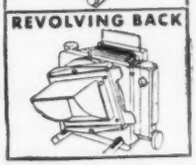

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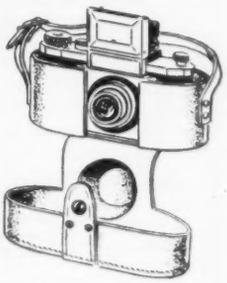

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are showmen, he insists), Mark speaks with exaggerated calmness: "Twelve pictures in ten minutes. How do you like that?"

"Astounding!" I admit helplessly. "*You* are the only man in the world who can do it! The art dies with you."

"Bah!" he snorts. "An energetic photographer could cut whole minutes off my time. I'm lazy—remember?"

"Yeah, yeah," I say, backing out of the driveway, and driving away.

Sherwood's eyes are closing slowly. . . .

There was the time we visited George Sidney at his M.G.M. studio office—during a very busy period when he was directing *Cass Timberlane*. Sherwood's appointment with the great director was at 1 p.m. To be sure of our timing, therefore, we arrived fifteen minutes early. (Don't keep big people waiting! And that goes just as strong for little ones, too!)

Sidney stepped out of his office, intent on a stroll to settle his lunch. He thereby discovered our early arrival. It was only 12:45; but since Sidney is a camera enthusiast himself (and also a gentleman), he invited us in to begin forthwith.

The lazy photographer began. First, a wall of new and rare books supplied the background. Second, a favorite pipe—selected from a rack filled with assorted briers—helped to "establish" character, as did a shooting script book which was placed on the subject's lap. The floodlamp was plugged into a wall outlet. Click, click, click—twelve times.

Then Sherwood was handing the camera to me and shaking hands with Sidney.

As we departed, I noticed the studio clock. It read 12:59—one minute before we were due!

Six of these twelve portraits proved to be of excellent quality. Not a bad average!

Needless to say, both men were happy with the results. It was a remarkable demonstration of painless portraiture. And what if it isn't the highest form of photographic art? It's still a form of candid portraiture that retains the subject's dignity, and doesn't rob him of his valuable time.

As I review our past assignments, I find my memory filled with scores of successful portrait trophies—all bagged with the same ease and swiftness that I have just witnessed in Miss Thaxter's home.

My conclusion? . . .

Simply this: for at least one photographer the one-light method works. What it will do for others I'm not sure. But I know that I'm going to try it very soon—as soon, in fact, as I can get you readers back from this demonstration field trip.

Now we whirr along home over a sun-drenched highway. The lazy photographer is completing his appointment in his usual way. He's sleeping!

At this point, I assure you, it would not be wise to further exhaust The Master with another batch of interrogations concerning the key to his success. But we know enough now, I think. If not, just listen to our station wagon's tires snapping the expansion joints in the pavement. Hear that monotonous tune?

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Press

(*Continued from page* 16)

casualties were heavy. Angry mobs roamed the streets after the bombing.

When Boyer began making pictures of the scene, he was seized by a lynching party that ripped his clothes and damaged his camera. Two Haganah officers came to his rescue and explained that he was an American photographer.

Life is not all cheesecake and horse races for news photographers in Florida. Here, up to his neck in chiggers and cabbage palms, is Mike Ackerman, right, veteran Acme lensman covering Army maneuvers in the Everglades. Carving a slice out of the jungle are Sgt. Ted Surdkowski of Arnold, Pennsylvania, and Lt. Raymond Williams of Sheridan, Wyoming.

Later Irgun forces (unofficial Jewish army) recaptured the Acme lensman because his credentials bore no official signatures. Unfortunately, no credentials issued by the Israel government carried signatures or permission to take photographs, so Boyer had to do some fast talking to get away. He reports the correspondent situation is still precarious, but gradually is being straightened out by the Jewish government.

* * *

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* * *

NEWS photographers meet all kinds of people when they're on assignment. Some are very kind, cooperative; others are persnickety and crotchety, but the photographer has to swallow it all and call it part of a day's work. For example, *New York World-Telegram's* staffer Dick DeMarsico was getting a layout of pix on the well known artist James Montgomery Flagg, now 70, but still active at the easel. "Don't move anything for the picture," commanded Flagg. "You'll have to take it the way I say. I can't change my life to suit any cameraman." That much barking over, he let himself get moved around. He twirled

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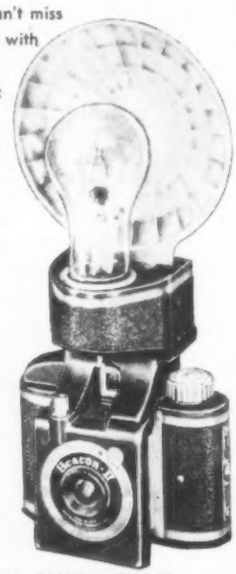

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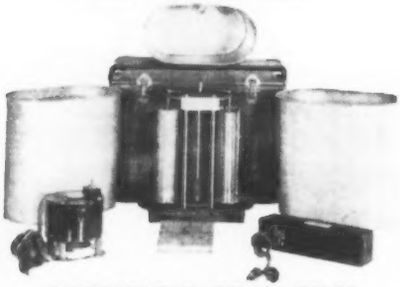

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his eyebrows while DeMarsico got the focus. But when Dick grunted as he sprawled on the floor to get a shot, that was too much for Mr. Flagg. He outgrunted the photog. "All you photographers think you have to get a worm's eye view," said Flagg. Dick sweated the assignment out, got the pictures and muttered philosophically, "Oh, well . . ." as he left the apartment.

* * *

RON LAIDLAW, staff photographer for the *London* (Ontario) *Free Press*, recently received the Canadian Daily Newspaper Association award for the best Canadian newspicture of the year. The prize winner, which appeared last winter in the *Free Press* under the title "Death at Dawn," showed the fire-swept ruins of a home on the outskirts of London in which two children were burned to death. The photograph shows a fireman shoveling snow on the embers, while two neighbors assist in the search for the bodies. Laidlaw started on the staff of the *London Free Press* in 1938. He enlisted in the R.C.A.F. in 1940 and supplied pictures from Cherbourg, Caen, the Liberation of Paris, Belsen (he was the first English-speaking photographer on the scene) and VE Day in Copenhagen. While in Copenhagen, he met his wife "Vips," daughter of one of the local top-notch commercial and studio photographers. They were married in November, 1945, and have one son, Christian.

Ron Laidlaw

Death at Dawn earned the title of "best Canadian newspicture of the year" for Ron Laidlaw of the *London Free Press.*

* * *

ARTHUR HAGER, *Minneapolis Tribune* photographer, has recently completed an assignment which every photographer dreams of but rarely draws. Mrs. Christine Groven, a North Dakota woman, made a flying trip to Norway to visit the homeland and family she hasn't seen for 34 years. Hager accompanied her and made a complete pictorial record of the trip. His photographs were published in the *Tribune* as a series entitled "Christine Goes Home."

* * *

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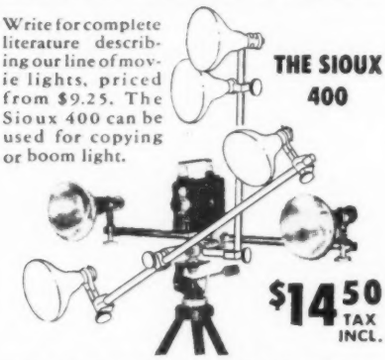

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when offered in the manufacturer's original package and only when appropriately marked to disclose contents and to show that the package should be handled with care." . . . More *re* flashbulbs: The information office of the Canadian Consulate General in New York says that because of recently imposed import restrictions flashbulbs cannot be taken into Canada unless an import permit is obtained in advance. Even with the permit, the duty on bulbs is 25 percent.

* * *

ELLIOTT ROBINSON, staff photographer of the *Chicago Daily News*, has been named winner in the June competition of the Wabash-Sylvania "Flashshot of the Month" prize contest, for his picture, "I Should Feed a Pig,"

Elliott Robinson, left, *Chicago Daily News* staff photographer, receives the June monthly award from Rushworth I. Munder, right, of Wabash-Sylvania, for his shot (below) "I Should Feed a Pig." At center above is Alden Brown, acting chief of the *Daily News* photo staff.

showing a youngster clutching a feeding bottle with a baby pig extending a wistful snout toward the nipple. By winning the fourth month's competition in the contest launched March 1 and continuing throughout 1948, Robinson received a Nastrix strap watch.

* * *

THERE are only three American newspaper photographers working full time for American publications or picture agencies in all of China. They are Jack Hogan of the Associated Press, Jack Birns of *Life*, and George Alexanderson of the *New York Times*. The other agencies use stringers. Alexanderson, a veteran of the *Times* staff in New York, who has been toting a camera in China during

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most of World War II and ever since the war ended, dodging bandits, bullets and the awful spectre of inflation, has some interesting views about the cameraman's lot in the vast country. He writes: "One of the chief annoyances in this country is customs inspection. Not only on entering

Acme

As a dozen cameras clicked, Comedian Bob Hope received the gold badge of the Cleveland Newspaper and Newsreel Photographers Association. Joseph E. Dunn, right, president of the CNNPA and Acme Newspictures bureau manager, made the presentation at the group's second annual dinner-dance. Hope was guest speaker.

the country but traveling from one province to the next. Before boarding a plane at Shanghai for, say, Canton, a customs officer inspects your baggage. Then on arrival in Canton there is another inspection. They claim that they are looking for contraband. With ordinary baggage containing clothing and the like it isn't too bad but when a photographer travels he has his headaches. 'Why two cameras? Why six film packs? Why all these things, what are they, bulbs? What are they used for, etc., etc.?' No wonder

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Acme Photographer Bert Brandt stands on the platform elevator of a small lift truck to photograph a New York City parade. Use of the vehicle may prove a boon to photographers, permitting them to make pictures from different elevations.

a photographer gets peevish and disagreeable to his family and friends after going through a series of these ordeals. . . . And then the inflation! A meal for three costs over a million dollars. When the check comes you count out the amount in 10 or 20 thousand dollar bills. It takes as much time as the eating and a briefcase is necessary to carry enough

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on an ordinary shopping trip or for an evening's entertainment . . . Chinese cameramen working on the local papers use a lot of 35-mm equipment but many are being weaned away in favor of cameras using a larger size film. The news pictures in most of the local papers show clearly the disadvantages of the 35-mm for news work. But editors apparently are very tolerant or do not know better. The more enterprising are blossoming out with new Speed Graphic cameras."

* * *

THE press photo boys in Decatur, Ill., are full of praise for the police cooperation they're getting these days. Says John Rammel, staff cameraman on the *Decatur Herald and Review:* "A couple of months ago, on a Saturday night, late, some local young fry decided to play a game of 'Russian Roulette' with the result that one of the youngsters blew his brains out—quite a story for a dull Monday AM. The police didn't make any pictures of the body at the scene, and I couldn't be located at the time. However, Lt. Jerry Sheehy, head of the idendification department of the Decatur police, spent a couple of hours setting up a picture of the vital equipment, cards, guns and shells and gave the exposed film to our police reporter. I ran the stuff through and we had our art. The same situation has worked in reverse. Once in a while the police or the sheriff can't find their cameraman, and we've been asked to make some stuff for them. Naturally, we've been more than glad to help out. A cooperative atmosphere like this certainly makes for pleasant working conditions."

Bob Garland, seated, technical representative of the photo-journalism department of Graflex, Inc., paid a social call at a recent meeting of the Southern New England Press Photographers Association in Providence, R.I., and wound up doing an expert overhaul job on the group's cameras. The organization made Bob an honorary member. Watching Bob do all the work are, from left, William Howard of Fall River, Mass., vice-president; Harold E. Winslow of the *Providence Journal,* president; and Joseph (Archie) W. Arsenault, also of the *Providence Journal.*

* * *

WHEN Rocky Graziano and Tony Zale weighed in for their fight, New Jersey Boxing Commissioner Abe J. Greene cleared spectators from the platform holding the scale and announced "The press photographers want ten minutes for pictures. Please bear with them." John Rooney, AP cameraman, was appointed by local and visiting lensmen to

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supervise the photo snapping period. As a result of the commissioner's considerate action and Rooney's officiating, all lensmen produced good "art."

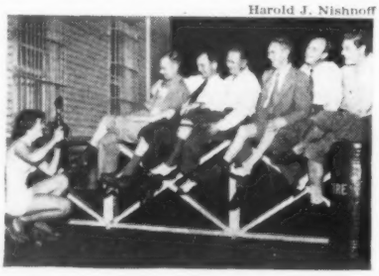
* * *

JOHN REIDY, chief photographer and radio communications technician for the *New York Mirror*, has successfully established a pick-up station in Brooklyn

Acme

Miss Lensfiller of 1948 (above) takes the spotlight at the annual party of the Press Photographers Association of New York, Steeplechase Park, Coney Island. The winner is Irma Hansen of Brooklyn, and runners-up are Doris Steiner, center, second, and Rita Ostendorf, left, third. Second prize winner Doris Steiner later turned the tables (or the camera) on the lens boys (below) saying "A little more leg, please," as she shoots, from left, Ed Pickwood of the *New York Journal-American*, Larry Riordan of Acme, Bill Green of the *New York World-Telegram*, Walter Larkin of AP, Evatt McKevitt of the *Journal-American*, and Walter Kelleher of the *New York Daily News* staff.

Harold J. Nishnoff



to enable the press headquarters of nine New York and Brooklyn newspapers and news services opposite the Brooklyn Police Department HQ to receive the call-back messages from police prowl cars to the Central Police radio station.

* * *

L. B. HASKINS, former *Dallas* (Tex.) *Morning News* aerial photographer who conducts a commercial studio in Dallas, has a new venture. He has formed a guide service for hunting and fishing parties in Texas and Mexico.

* * *

AN ANNUAL award of $100 to the member of the Press Photographers Association of Boston who makes the best photograph depicting the service and tradition of the Boston firemen has been announced by the Boston local of the International Association of Firefighters.—

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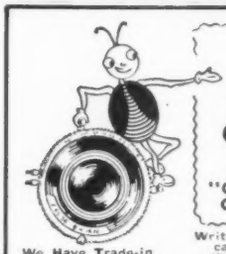

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

44th Annual Exhibition of Pictorial Photography, Nottingham and Notts. Photographic Society, Nottingham, England.

On exhibition October 2 to 30, City Art Gallery, Nottingham Castle, England.

1948 Invitational Photographic Salon, Indianapolis Camera Club, Indianapolis, Indiana.

Entry by invitation only.
Eleven clubs will compete for the Warren H. Munk Memorial Trophy.
On exhibition Oct. 3 to 31, at the John Herron Art Museum, Indianapolis, Indiana.

23rd Annual Salon of Photography*, Museum of Fine Arts of Houston, Houston, Texas.

On exhibition Oct. 10 to 24, Museum of Fine Arts of Houston, Texas.

5th Louisville International Salon of Photography*, Louisville International Color Slide Exhibition, Louisville Photographic Society.

On exhibition from Oct. 1 to 17; prints at J. B. Speed Art Museum, color slides at Speed Scientific School, Louisville, Ky.

2nd Pasadena International Photographic Salon*, Foothill Camera Club, Pasadena, Calif.

On exhibition Sept. 28 to Oct. 16 at Bullock's Pasadena Department Store.

8th Annual Victoria International Salon of Photography*, Victoria Camera Club, Victoria, B. C., Canada.

On exhibition from Oct. 17 to 24, Empress Hotel, Victoria.

5th Chicago International Color Slide Exhibit*, Chicago Color Camera Club.

On exhibition Oct. 12 to 15, Chicago Historical Society.

1st International Salon of Northern California,* Redwood Empire Art and Music Center, Ukiah, Calif.

On exhibition Oct. 8, 9, and 10 at the Ukiah Recreation Center, Ukiah, Calif.

2nd International Motion Picture Exhibit of the Photographic Society of America.*

On exhibition Nov. 3, 4, 5, and 6 at the Cincinnati Art Museum.

Annual Exhibit of the Photographic Society of America*, Cincinnati, Ohio.

The exhibition is open and not limited to members of PSA. It will be held Nov. 3-14 at the 1948 Convention in Cincinnati, Ohio.

6th Annual International Photographic Salon of the Trail Camera Club,* Trail, B. C., Canada.

On exhibition Oct. 27-30 at the Trail Masonic Hall.

1948 Chicago International Exhibition of Photography*, (8th Chicago International Salon of Photography and the 39th Chicago Salon Combined).

Closes Oct. 13.
Entry fee $1.
Four prints allowed.
On exhibition Oct. 31 to Nov. 28, at the Chicago Historical Society.
For entry form write Anne P. Dewey, APSA, Chicago Historical Society, Clark St. at North Ave., Chicago 14, Ill.

10th International Exhibition of Photography, Amateur Photographic Association of Hungary.

Closes Oct. 15.
Entry fee $1 for prints, $1.50 for transparencies.
Four prints and/or ten color transparencies (2x2) allowed.

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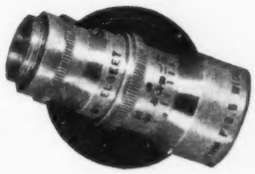

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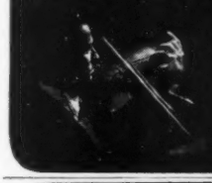

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For entry form write Amateur Photographic Association of Hungary, IV., Belgradi-rakpart 17., Budapest, Hungary.

4th International Salon of Photographic Arts*, Charleston Camera Club, Charleston, West Va.

Closes Oct. 16.
Entry fee $1.
Four prints allowed.
On exhibition Nov. 14 to 19, at the State Capitol in Charleston, West Va.
For entry form write Mrs. Lourie M. Flowers, 1006 Second Avenue, Charleston 2, West Va.

4th Mississippi Valley International Salon of Photography*, St. Louis Camera Club, St. Louis, Mo.

Closes Oct. 20.
Entry fee $1 for four monochrome prints; $1 for four color transparencies.
On exhibition from Nov. 6 to 21, St. Louis City Art Museum.
For entry form write Norman Brice, 51 Ridgemoor Drive, St. Louis 5, Mo.

8th Annual Exhibit of Nature Photography*, Kentucky Society of Natural History, Louisville, Ky.

Closes Oct. 23.
Entry fee $1.
Four prints and four transparencies allowed.
On exhibition Nov. 21 to 28, University of Louisville, Ky.
For entry form write Kentucky Society of Natural History, Box 81, University of Louisville, Louisville 8, Ky.

17th Annual Minneapolis International Salon of Photography and First Color Slide Exhibition,* Minneapolis Color-Photo Club.

Closes Oct. 25.
Entry fee: Pictorial $1, Color, $1.
Limit: four prints, four 2x2 slides.
On exhibition: Pictorial, Dec. 5 to 30 at the Minneapolis Institute of Arts; Color slides, Oct. 30, 31 at Y. W. C. A. Benton Hall.
For entry form write Geo. C. Johnston, 114 S. 5th St., Minneapolis, Minn.

4th International Salon of Sporting Photographs by Press Reporters, Club Atletico Provincial of Argentina.

Closes Nov. 1.
No entry fee.
Six prints allowed.
On exhibition Nov. 15 to 30 at the Club Atletico Provincial. Bd. 27 de Febrero No. 2672. Rosario. Rep. Argentina.
No entry form needed; send prints to above address.

3rd Omaha International Salon of Photography, Omaha, Nebraska.

Closes Nov. 8.
Entry fee $1.
Four prints allowed.
On exhibition Nov. 24 to Dec. 19 at the Joslyn Memorial.
For entry form write Mrs. Edwin Mogridge, 6031 Manderson St., Omaha, Nebr.

17th Annual Detroit International Salon*, Photographic Salon Society of Detroit.

Closes Nov. 15.
Entry fees: $1 for 4 prints and $1 for 4 2x2 color slides.
On exhibition Dec. 19 to Jan. 9 at the Detroit Institute of Arts.
For entry form write Earle W. Brown, 19355 Greenlawn, Detroit 21, Mich.

2nd Hudson-Mohawk International Salon of Photography, Albany Camera Club, Albany, N. Y.

Closes Nov. 16.
Entry fee $1.
Four prints allowed.
On exhibition Dec. 9 to Jan. 3, at the Albany Institute of History and Art, Albany, N. Y.
For entry blanks write Mrs. Mabel Lehman, 445A First St., Albany, N. Y.

1st Magic Empire Color Slide Exhibit*, Tulsa Camera Club, Tulsa, Oklahoma.

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Four 2x2 color slides allowed.
On exhibition Dec. 1 to 8 at the Tulsa Camera Club.
For entry form write E. A. Nesbitt, 1042 N. Gary Place, Tulsa 4, Okla.

2nd International Cuban Salon of Photography*, Club Fotografico de Cuba, Havana, Cuba.

Closes Nov. 30.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 10 to 30, 1949, at the Gallery of Club Fotografico de Cuba, Havana, Cuba.
For entry form write Club Fotografico de Cuba, O'Reilly No. 366, altos, La Habana, Cuba.

Lucknow International Salon of Photography, The United Provinces Amateur Photographic Association, Lucknow, India.

Closes Dec. 5.
Entry fee $1 for monochrome prints, $1 for color prints and slides.
On exhibition during February-March at Lucknow, India.
For entry form write Honorary Salon Secretary, U. P. Amateur Photographic Association, 10, Cantonment Road, Lucknow, India.

11th Annual Springfield International Salon of Photography*, George Walter Vincent Smith Art Museum, Springfield, Mass.

Closes Dec. 6.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 3 to 23 at the George Walter Vincent Smith Art Museum.
For entry form write the Salon Secretary, the George Walter Vincent Smith Art Museum, Springfield 5, Mass.

1st Maryland Salon of Natural Science Photography, The Natural History Society of Maryland, Baltimore, Md.

Closes Dec. 7.
Entry fee $1.
Limit four prints except series.
Four classes: Plant Life, Animal Life, Scenic, and Scientific.
On exhibition starting Jan. 4, 1949 at the Baltimore Museum of Art.
For entry form write Earl H. Palmer, c/o Natural History Society of Maryland, 2101 Bolton St., Baltimore 17, Md.

16th Wilmington International Salon of Photography*, Delaware Camera Club, Wilmington, Delaware.

Closes Jan. 12.
Entry fee $1.
Four prints allowed.
On exhibition Feb. 6 to 27, Delaware Art Center.
For entry form write Helmut M. Engelmann, 3200 West Second St., Wilmington 172, Del.

4th Chicago International Exhibition of Nature Photography, Nature Camera Club of Chicago.

Closes Jan. 16.
Entry fee $1 for four prints, $1 for four slides.
On exhibition Feb. 1 to 28, Chicago Natural History Museum.
For entry forms write Louise Broman Janson, 6252 S. Kedzie Ave., Chicago.

7th International Western Canadian Salon of Photography*, Manitoba Camera Club, Winnipeg, Manitoba, Canada.

Closes Jan. 22.
Entry fee $1.
Four monochrome prints allowed, plus four color prints.
On exhibition Feb. 19 to March 3 in the Art Gallery, Winnipeg Civic Auditorium.
For entry form write Cyril G. Palmer, 318 Smith St., Winnipeg, Manitoba.

12th Annual Circle of Confusion Salon of Photography*, Whittier, California.

Closes Jan. 31.
Entry fee $1 for each section.
Four prints and/or four color slides allowed.
On exhibition Feb. 13 to Feb. 27 at the Whittier Art Gallery, Whittier, Calif.
For entry form write Willis E. Reynolds, 417 N. Pickering Ave., Whittier, Calif.

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Trade Notes and News

(*Continued from page* 84)

able loading flap hinged with permanent metal parts. Features include a side loading notch. Write the manufacturer for prices and complete information.

A NEW PHOTO FRAME to illuminate color transparencies has been announced by S. E. Overton Co. of South Haven, Mich. The Chromo-light takes transparencies from 3¼x4¼ to 5x7 inches. The frame features a small 4-watt fluorescent bulb supplying light to a Lucite block which conducts and diffuses it through the entire surface of the transparency. Write the manufacturer for complete information.

A NEW SCREEN has been announced by the Da-Lite Screen Co. with its Picture King projection screen which features lightweight portability. Available in crystal-bead or mat-white surfaces, the new model is made in seven sizes ranging from 45x60 to 72x96 inches, and priced from $48.75 to $95. Write the manufacturer at 2711 N. Pulaski Rd., Chicago 29, Ill. for further information.

A NEW STAND with a head that revolves completely, or angles to any position desired, up, down, or sideways, has been introduced by Sun Ray Photo Co., Inc. The new Sun Ray Studio Stand is of all-metal construction, and is elevated by hand crank and gears. The price is $65. Write the manufacturer at 295 Lafayette St., New York 12, N. Y. for complete details.

AVAILABLE AGAIN in this country, the Beaconlite enlarger is a Czech-made product that features a conical ventilated lamphousing with open louvers, permitting the use of a red-necked opal bulb for darkroom illumination, and the swing head which

Enlarger features open louvers in lamphouse.

allows floor or wall projections. Available in 4x4-cm and 6x6-cm sizes, the enlargers are also available in non-automatic or automatic focusing models, complete with an assortment of negative holders and carriers. Complete information and prices are available by writing the Edbar International Corp., 95 Madison Ave., New York 16, N. Y.

AN ACCESSORY EXTENSION for the Standard or Royal electronic flash units has been introduced by Reevelec, Inc. The new Add-a-lite has a 20-foot cord which attaches to the Reevelec power supply, and a 7-inch reflector. The price is $27.50 plus tax. Write the manufacturer at 609 W. Lake St., Chicago 6, Ill. for complete information.

SPECIAL EFFECTS for home movies are possible with the new Movie-Trix introduced by Willoughbys, 110 W. 32nd St., New York 1, N. Y. Circle open wipe, circle close, sawtooth, clock sweep, fan wipe, straight wipe, whirlpool open and whirlpool close are among the 12 effects included. Price for the 8-mm unit is $1.25; the 16-mm unit sells for $1.50.

A DARKROOM KIT is being introduced by The FR Corp. with its new FR Developing and Printing Kit which is packaged in its own carrying case. The unit, weighing 5

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pounds, includes an FR Model 2 roll film developing tank, developer, Fixol, 3 trays, printing frame, darkroom bulb, film clips, and a package of contact printing paper along with an instruction booklet. The price is $7.95 including tax.

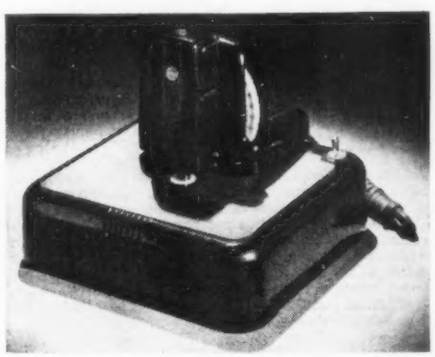
GREETING-CARD MAKERS are offered the new Greetex Masks for use with enlargements or contact printing. Half-tone masks and new types with tone background are included in the series. Write the manufacturer, Frederick D. Fisher, 207 E. 84th St., New York 28, N. Y. for prices and complete information along with a new free booklet which gives helpful hints on making greeting cards.

A NEW CAMERA MOUNT for movie or still cameras has been introduced by Jas. H. Smith & Sons Corp. of Griffith, Ind. The new Victor Armlite uses two No. 2 Photo-

Mount holds two floodlamps and reflectors.

floods in 11-inch reflectors. The camera mount is reversible to allow proper positioning of camera. The reflectors detach from the arm of the mount. The price is $9.95 complete.

A NEW DENSITOMETER for either black-and-white or color prints has been developed by the Eastman Kodak Co. with its new Kodak Color Densitometer, Model I which provides an exact check on exposure,



New color densitometer uses an optical wedge.

contrast, required contrast grade of paper, and negative densities. It is a visual, direct-reading instrument with which densities from 0.0 to 3.0 can be read directly from its uniform division-spaced scale. When a supplementary neutral density filter is used, densities up to 4.0 can be read. The unit uses an optical wedge against which desired densities are measured, and a scanning head is so located that an area can be read in the center of an 8x10 color transparency or negative. The unit includes a pressed metal filter holder fitted with three Wratten filters to make it easy to read the densities in a color transparency when no gray scale was included in the subject area. The filter holder slides in the viewing tube of the head. The unit, designed for use on 110-125 volts, 50-60 cycles a-c only, is priced at $50.

NEWS FROM GERMANY includes a coverage of the optical and photographic industries at the Hannover Export Fair. The W. Voss Co. introduced its new Diax miniature camera which gives 24x36-mm negatives and features shutter tension coupled with film winding. The Volta-Werk firm showed an improved Photavit camera with a Xenar

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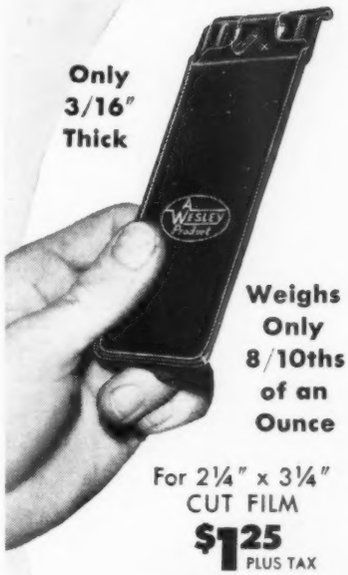

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f/2.8 lens in Compur-Rapid shutter, and available with rubber roll film winders to handle unperforated film. The Kurbi & Niggeloh firm introduced its Radix miniature camera taking 24x24-mm pictures. The Eugen Ising organization demonstrated its new Puck camera which takes a 30x40-mm size picture. The Kilfitt Grosshessenlohe firm near Munich showed its Kilar telephoto lenses for miniature cameras, which are fitted with mirror-reflex viewfinder. The new lenses included the Kilar 150 mm *f*/3.5, and 300 and 600 mm *f*/5.6. The fair also introduced the Johannes Herzog color prints processed by the Duxochrom process; the Pfeil printing paper made by Louis Langebartels, and the Jupiterlicht floodlights and spotlights. The G. Rodenstock Optical Works introduced its new 40 mm Heligon *f*/1.9 and 50 mm *f*/2 lenses along with its new 50 mm Kinemar *f*/1.6 projector lens, and Apo-Ronar 300 and 360 mm *f*/9 lens for color separation work.

A TRIPOD BRACE has been introduced by Peak Photo Products Co. with its new Tri-Brace which consists of three wire forms, tipped with rubber, for clamping on to the legs of a tripod. The center section is designed for extension of the holding forms to any desired distance. The price is $2.78 including tax. Write the manufacturer at 305 E. 45th St., New York, N. Y. for complete information.

A NEW SERIES rangefinder has been introduced by Hugo Meyer & Co., 39 W. 60th St., New York 23, N. Y. The new Series P Hugo Meyer cam-coupled rangefinder is especially designed for the Pacemaker Crown

New cam-coupled rangefinder for Graphic cameras.

and Speed Graphic Cameras, but also fits all other press-type cameras. It uses the compensating curve cam that automatically adjusts the rangefinder to the travel of the lenses.

THREE NEW MODELS of the Kodak Tourist camera have been announced by Eastman Kodak Co. Retaining the same features as the original, the new models are equipped with either an *f*/6.3 Kodak Anaston lens in Kodak Flash Diomatic shutter, an *f*/8.8 Kodak Anaston lens in Kodak Flash Diomatic shutter, or a fixed-focus Kodet lens in a Flash Kodon shutter. The prices are $46.50, $36.50, and $25 respectively. Prices do not include tax.

A NEW ALBUM has been introduced by Nu-Style Photo Album Co. with its Nu-Style album which utilizes the end of the book as a platform and stand for the album. All pictures are held vertically, and are protected by the album pages. Negatives of the prints fit between the pictures for indexing. Write the manufacturer at 1642 Greenleaf Ave., Chicago 26, Ill. for complete information.

SHUTTER VARIATIONS can be checked accurately with the new Shutter Speed Tester which is distributed by the Hollywood Precision Labs., 2428 Canyon Dr., Hollywood 28, Cal. The unit has a 360-degree disc which is placed on the turntable of any standard home phonograph. The camera is focused and a strong light fixed nearby. After the exposure is made and the film developed the number of de-

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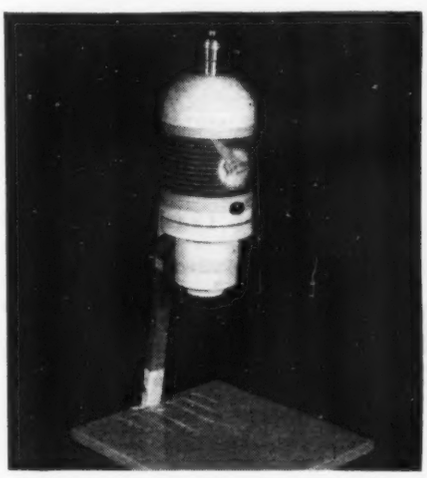
A PROJECTOR STAND that can "straddle" a row of seats has been introduced by The American Products Co., 2287 Hollers Ave., New York 66, N. Y. The new Project-O-Stand Professional has two of its legs designed to rest on the floor, while the third leg can be adjusted short to rest on a seat. Features include the Safe-lock clutch, a built-on luggage handle and straps to hold the folded legs, and weight of about 6 pounds. The price is $16.95.

A NEW MODEL MOVIE CAMERA has been announced by The CinKlox Camera Co., 1113 York St., Cincinnati, Ohio. The new Super FM-7 model features a 35-foot remote control line, and the relocation of

New movie camera has 35-foot remote control.

the lock-on starting button for easier handling. The camera is equipped with a Wollensak coated Cine Raptar *f*/2.5 lens, direct viewfinder, 3-speed motor, exposure table, and camera strap.

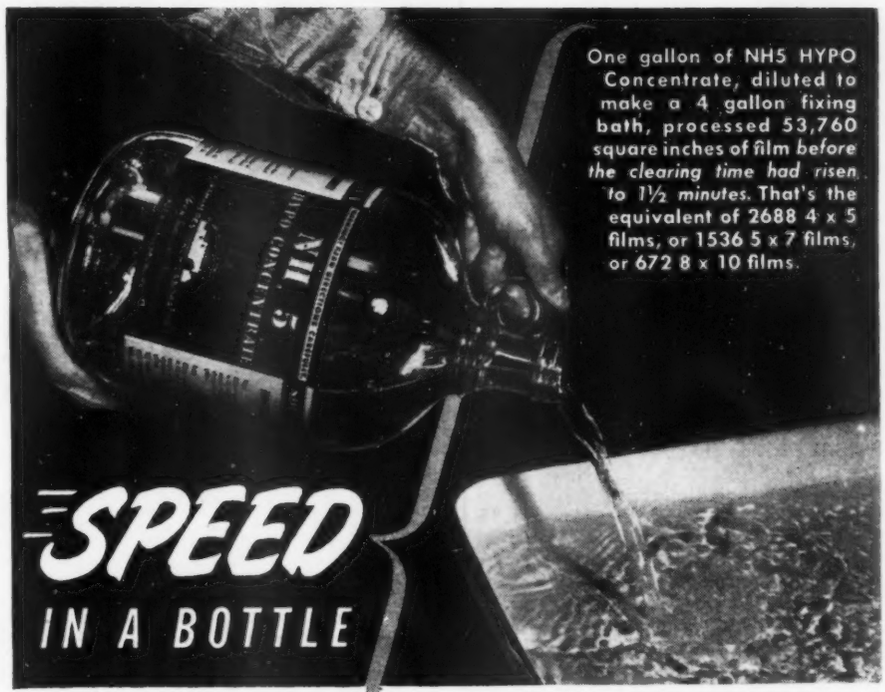
AN INEXPENSIVE ENLARGER is introduced by the Sun Ray Photo Co., Inc., with its new Aristocrat 2¼x3¼ model. The unit is set on a telescoping aluminum-upright shaft, and comes complete with lens in



Diffusion enlarger comes complete with lens.

focusing mount, enlarging bulb, diffusing glass, and negative holder. The price is $14.95. Write the manufacturer at 295 Lafayette St., New York 12, N. Y., for information.

A TITLE SET consisting of 125 large letters and a contrasting background is announced by Super-Cam Products, P. O. Box 74, Forest Hills, L. I., N. Y. Letters are pressed into place, and adhere without glue or other adhesive. A more elaborate Super Title Set also is available with 500 characters and 3 contrasting backgrounds, and is



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was $14.95 .....Now **$8.29**
Vokar "ND" Slide Projector
was $24.95 .....Now **$11.95**
"Switt" Film Splicer, 8 or 16mm
was $10.95 .....Now **$8.95**
"Plano" Adjustable Developing
Tank—was $3.50 .....Now **$0.95**
Hickok Electric Exposure Meter
was $26.50 .....Now **$11.95**
"Powelite," four-bulb unit for
Movies or stills—was $12.95.Now **$10.95**

SEND FOR YOUR FREE SUBSCRIPTION TO "CLARION." A truckload of values—news, tips and information on the newest in photography. Each issue of "CLARION" is cram-full of photo values not advertised to the general public.

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LEKTRO JR. Movie Camera

16 mm. magazine load; 1¾ in., f. 3.5 lens, complete with batteries, case and yellow filter. Limited quantity .....Only **$49.50**

16 mm. black and white magazine load 50 ft. film, including processing **$3.95**

KODAK EKTRA

Like new, equipped with Ektar f. 1.9 coated lens, 90 mm. f. 3.5 Ektar telephoto coated lens. Everready case; set of compensating filters; color, temp. meter **$550.00**

Genuine Leather Gadget Bag

8¼"x10"x3¼". Regularly $26.95 ..... **$13.73**

8 mm. 200 Ft. Reel Case

12 reel capacity. Regularly $3.25 .....Special **$2.89**

300 ft. 8 mm. Reel Case, 12 capacity. Regularly $4.25 Special **$3.33**

16 mm. 400 ft. Reel Case, 12 capacity. Regularly $4.75 Special **$3.73**

HERMAN CAMERAS, Inc.
6 S. La Salle St. Chicago 3, Ill.
"We Buy, Trade, and Sell."
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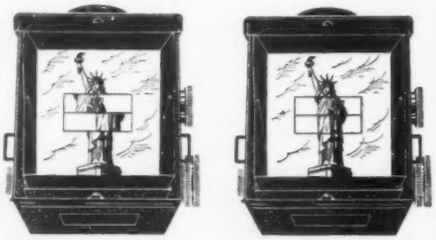
designed particularly for use in color titling. Additional backgrounds and letters are sold separately. The sets are $1.50 and $3.95, respectively.

FOR REFLEX CAMERAS, Sarnol, Inc., 321 Broadway, New York 7, N. Y. has introduced a new split-image type of rangefinder, the Reflex Ranger. Installation consists of changing the groundglass without

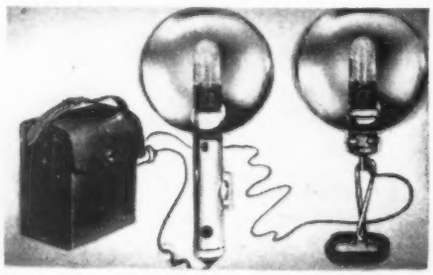


Rangefinder for reflex cameras uses split image.

affecting the body of the camera; no adjustments are required. The focusing knob of the camera does the work, utilizing the magnifier on the camera. Write the manufacturer for complete information and prices.

HOW TO MAKE greeting cards is the theme of a booklet prepared by La France Productions, manufacturers of Maskit and Xmaskit. The new booklet tells how to make your own mask, suggests ideas on folds, how to dress up the plain card, gives gift suggestions, and other information to make it a handbook on making greeting cards. The price is $1. Write the manufacturer at 108 E. Washington St., San Diego 3, Cal. for complete information.

FOR EXTENSION FLASH, Reliance Electronic Mfg., Inc. announces its Doublite extension light for use with Bantam electronic flash units. This unit does not divide the light between two lamps, but rather in-



Extension for electronic flash doubles light.

creases the light output. The unit, consisting of 7-inch reflector, electronic flash tube and mount, clamp, connecting cable, and attachment adaptor, is priced at $29.95 plus tax. Write the manufacturer at 180 W. Washington St., Chicago, Ill., for complete information.

COMPARTMENT CASES for movie cameras are announced by the Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill. The new cases have compartments for each popular make of movie camera with smaller sections for accessories. Turret models are accommodated without removing lenses. Write the manufacturer for price and additional details.

FIXED FOCUS CAMERAS can be used for close-up work with the new Close-Up 1 Plus Portrait Lens Attachment recently introduced by Arel, Inc. The attachment is self-mounting and adheres to the camera lens mount. The price is $1 complete with tape, extra adhesive ring, carrying case, and instructions.

MOVIE FILM PROCESSORS are offered the new Amerline plastics reels which the manufacturer claims will not peel, chip, or corrode. The reels for 50 feet, 8 mm, and 50 and 100 feet, 16 mm are now available. Write the manufacturer, Amerline., Inc., 1753 N. Honore St., Chicago 22, Ill., for price and further details.

A NEW COPYING UNIT has been introduced by Fairchild Aerial Surveys, Inc., in

FREE
Catalogue Listings 1350 of
The World's Most Distinguished
Kodachrome Transparancies
American Masterpieces
7121 PINE AVENUE :: BELL, CALIFORNIA

4x5 ANN SPEED GRAPHIC, f4.7 Ektar, Kalart R.F., Graflex Synchronizer, & 1 film holder L.N.	$200.00
3¼x4¼ ANN SPEED GRAPHIC, f4.7 Ektar, flash Super, shutter, King Sol Synchronizer, 2 holders & 1 film pack adapter, L.N.	220.00
Kodak Tourist, f4.5 c. 1, Anaston	71.00
Kodak Tourist, f6.3 c. 1, Anaston	53.68
Weston Master Exp. Meter & Invercone	32.67
Norwood Director Exp. Meter	32.03
G.E. Exp. Meter, type PR1 with incident light att.	32.50
Reevellec Speed Flash, complete with charger	88.37
Brownie Flash 620, complete	15.00
Kodak Duaflex with flash	16.41
Vigilant Jr. 620, Kodet lens	20.20
Kodaslide Proj. Master model f2.3, Ektar 5" lens	245.00
Cine Kodak 16mm Editing Kit	85.00
Xmas Mask Kit (16 masks in set)	2.00
Kodak Xmas Greeting Card Mask	.95
8x10 WEDDING ALBUMS:	
Camille 1620	5.75
Camille Musical Album	12.00
Wideo white or two tone	$5.50 & 6.50
100 sheets 8x10 Opal, Indiatone, Veltura or Platino, D.W. Papers	7.48
100 sheets 8x10 Kodabromide, Velour Black, Cykora, or Athena	6.58

McFADDEN'S - *Est. 1893*
Brooklyn's oldest & largest Camera Supply House
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36 exp. 35 MM. RELOADED CARTRIDGES 40¢ each

SUPER XX - PLUS X - PANATOMIC X DUPONT SUPERIOR #1, #2, #3

Also available in bulk, $4.25 per 100 ft. roll, $2.25 per 50 ft. PLEASE NOTE: This is fresh, clean film and every roll is GUARANTEED PERFECT. We do NOT handle bargain-priced, outdated War Surplus stock. Buy with confidence—thousands of pleased customers. We supply cartridges. Shipped postpaid same day order is received. Minimum Order—Three Rolls.

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WAR SURPLUS PHOTO PAPERS

Stocks getting scarcer! Slightly outdated but like new because of tropical overseas packing. Money-back guarantee!

4x5 E.K. Aero Cont. S.W. Contrast 1-2	3 gr	$1.00
7"x125' E.K. Aero enlarging S.W semi-gloss Contr 1-4,	roll	$1.25
Contr. 3	roll	$1.75
9⅞"x200' E.K. Aero enlarging S.W semi-gloss Contr 1-4,	roll	$1.95
Contr 2-3,	roll	$2.50
9⅞"x200' Velour Black enlarging semi-matte Contr 1-4,	roll	$2.50

Send check, money order or cash. 25% Deposit required on C.O.D. orders. All prices F.O.B. Culver City, Calif

AIRBORNE SALES CO., INC. DEPT. PP 11-B CULVER CITY, CALIF.

NO EXTRA CHARGE CARTRIDGE REFILL 35 M. M. 36 EXPOSURES

DEVELOPED - *Fine Grain Processed*
ENLARGED - *Beautifully to 3¼x4¼*
and RELOADED
$1.35 FOR ALL

18 EXPOSURES PROCESSED AND CARTRIDGE REFILLED FOR $1.00 - WRITE FOR MAILING BAG AND COMPLETE PRICE LIST -

HUB *Mail Film Service* ESSEX STA., BOX A BOSTON 12, MASS.

its new Fairchild Copy-Roll Kit which uses sponge-application development. The unit weighs less than two pounds, and fits into the average size brief case or desk drawer. For price and complete information, write the manufacturer at the Copy-Roll Div., 53 West Union St., Pasadena 1, Cal.

NEWS NOTES: Five photographic equipment companies recently won merit awards for modernized 1947 Annual Reports to stockholders. They are, Argus, Inc., Bell & Howell Co., Eastman Kodak Co., General Aniline & Film Corp., and The Haloid Co.

Effective August 1st, the name of The Spencer Company, Chicago, was changed to Spartus Camera Corp.

E. Leitz, Inc., recently announced a price reduction of the Leica IIIc camera. The new prices, including tax, are, Leica IIIc with 50 mm Summitar *f*/2 lens, $385, and the Leica IIIc with coated 50 mm Elmar *f*/3.5 lens, $280.

The manufacturers of Speed-Ez-El enlarging easels have announced that the easels may now be custom made in special sizes at a price of $2.50 and up. Prices on special sizes will be quoted upon request to A. J. Ganz Co., 112 N. Hayworth Ave., Hollywood 36, Cal.

A new scheme of labeling has been adopted by The Haloid Co. to make the identification of paper grades and contrasts easier. The contrasts identified by colors are, Gray, for Contrast 0; Orange for 1; Green for 2; Yellow for 3; and Blue for Contrast 4.

For a free sample of your own Christmas card, send your favorite negative to Yulecards, Box 310-40, Quincy, Mass. They will return your sample card, negative, and descriptive folder. Enclose a 3-cent stamp for return postage.

General Electric has announced that the incident light attachment which slips over the cell end of the new G-E PR-1 exposure meter is now available at most photo dealers.

The Eastman Kodak Co. announces the re-availability of the Kodak Dry Mounting Press, complete with Kodak Tacking Iron. The unit features a built-in thermometer and "Hi-Lo" switch, and operates on either a-c or d-c.

The new G-E incident-light attachment is now standard equipment on the G-E PR-1 exposure meter at no extra cost. The retail price of the complete meter is still $32.50.

Burleigh Brooks Co. has just issued a new price schedule on Rollei accessories which is available by writing the distributor at 120 W. 42nd St., New York 18, N. Y.

The DeVry Corp. of Chicago has been awarded a contract by the armed services involving nearly a million dollars worth of 16-mm motion picture sound projectors, it is announced.

A get-acquainted offer by the Weimet Film Co. to introduce its new Green Seal Color Film has been announced. The buyer of a roll of their color film at $1.69 a roll, which includes processing, receives a 2¼x3¼ color print of the best transparency.

Masterpiece Reproductions now make available copies of famous originals by the great masters reproduced on 35-mm color slides, mounted for direct viewing or projection. Catalog with complete list of paintings and artists may be obtained by writing to O. S. Braunstein, 206 S. Hutchinson St., Philadelphia 7, Pa.

The LaBelle Industries, Inc. of Oconomowoc, Wis. has announced its acquisition of all sales rights to the PRC automatic slide projector formerly distributed by the Picture Recording Co. of Chicago. The unit is now identified as the LaBelle Model 301 Automatic Magazine Loading Slide Projector.

The Da-Lite Screen Co. of Chicago has announced that its Challenger tripod-model screens are now delivered in double cartons for better protection.

The General Photo Products Co., 15 Summit Ave., Chatham, N.J. has recently introduced its new 80 Gram Luster photo copying paper for reproduction of artwork, drawings, and photographs. Test samples and prices are available by writing to the manufacturers.

PERSONALS: BERNARD B. DEITCHMAN, formerly with De Mornay-Budd, has been appointed sales manager of the Clarus Camera Mfg. Co. . . . C. W. CARROLL has been appointed sales and advertising manager of the Skan photographic line of the G-M Laboratories, Inc., it was announced recently . . . Dr. C. E. K. MEES of Eastman Kodak Co. will receive the first presentation of the PSA Progress Medal at the 1948 annual convention of the Photographic Society of America . . . BLANCHE L. STEARNS has been appointed assistant advertising manager of DeJur-Amsco Corp. it was announced recently.

THE BIGGEST DOLLAR VALUE ON THE MARKET!

Regardless of price, no matter what the requirements, you can't get a better press camera value than the B & J Speed Press. Compare it, feature for feature, picture for picture, news shots, color, portraits, pictorials, professional press, defies comparison. Compare it at your dealer's today.

MORE OUTSTANDING FEATURES

RISE and TILT: Full 2". View camera versatility.

MICRO FOCUSING: On V groove accurately machined track.

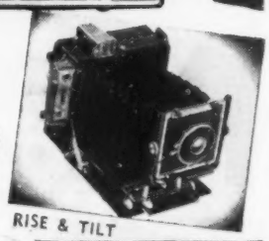
DOUBLE BELLOWS: Extends to 9" on 2¼x3¼" and to 14" on 4x5". For big image close ups and use of "long focus" lenses.

TELESCOPIC FINDER: Parallax correction for far and near subjects. Shows brilliant image.

REVOLVING BACK: On 4x5", invaluable for composing when using a tripod. Shifts from vertical to horizontal instantly.

DROP BED: 20° below horizontal for use of wide angle lenses.

TWO SIZES ONE PRICE
4" x 5"
OR
2¼ x 3¼
$69.50
Without Lens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MICRO FOCUS

REVOLVING BACK only on 4x5

DROP BED
TELESCOPIC FINDER
DOUBLE BELLOWS

Free
Valuable 32 page "Treatise on Photography." Written by experts. Contains full details on B & J SPEED PRESS CAMERAS.

1897 Burke & James, Inc. 1948
MANUFACTURERS OF PHOTOGRAPHIC EQUIPMENT FOR OVER 50 YEARS
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PHOTO TIMER KIT

An electronic phototimer anyone can afford. Complete kit includes every part, all punched, formed, ready to assemble. Push button operation. Already calibrated from 1 to 45 seconds.

Has focusing switch, line cord and enlarger socket.

Complete pictorial diagrams make assembly easy. Shipping Weight, 4 lbs.

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THE ACE PHOTO TANK

Rinse it out and it's clean—as simple as that! No coating to chip—no rusting—no contaminated solutions. ACE tanks are hard rubber all the way through for that greater toughness and complete chemical resistance. Look for the name ACE molded on each tank and tray you buy.

ACE HARD RUBBER

PHOTO TRAYS and TANKS

BE SURE IT'S GENUINE ACE

CUT FILM

Ansco, Eastman and DuPont at POPULAR PRICES.....
Sizes: 2 ¼x3¼ to 8x10.
This film is not Gov. Surplus, but fresh dated. Order Now.

FRESH DATED

Long Beach Camera Exchange
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LONG BEACH 5, CALIFORNIA

3 Times More EVENLY DISTRIBUTED Light!

NEW DISCOVERY STEPS UP LIGHT REFLECTION

- Light-Flex is the modern method of light concentration and when applied to Photo Flood-light bulbs of 1500 watts or less, acts as a powerful reflecting agent.
- This amazing new silver like compound gives up to three times more light—in any desired direction and lasts the life of the bulb.
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ONLY $1

Send today for your Light-Flex Kit. $1.00 kit treats over 20 bulbs.

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CONTESTS MARKETS

CONTESTS

THE CLUB ATLETICO PROVINCIAL, of Rosario, Argentina, is sponsoring its 6th International Contest of Sports Photographs. Amateurs of all countries can send up to six photos of sports in action. No posed or colored photographs accepted, nor pictures which have been published or exhibited at other salons. Gold medal to the first prize winner, cups and silver medals as other prizes. No entry fee or blanks needed; send photos to the Club Atletico Provincial, Bd. 27 de Febrero No. 2672, Rosario, Rep. Argentina before Nov. 1. Exhibition of the prints will take place Nov. 15 to 30.

SEARS, ROEBUCK AND COMPANY announces its $10,000 local and national snapshot contest for amateurs which will run between Oct. 1 and Nov. 15. An unlimited number of black-and-white snapshots up to 8x10 may be submitted to local Sears stores either in person or by mail, subject material to include babies and children, young people and adults, scenes and still life, animal life, etc. Judging will be based on personal appeal, photographic quality and technique, and composition. Local awards will be a $50 merchandise coupon book as top prize, with $5 in merchandise for weekly awards. Three national winners will be selected at the end of the contest for cash prizes of $500, $250, and $150, plus four honorable mentions of $25 each. See your local Sears store for rules and details.

GRAFLEX, INC., announces its 1948 photo contest open from Sept. 1 to Dec. 1 and featuring $5,000 in cash prizes. Four classes are eligible: teen-agers, non-professionals, professionals, and color, the last being open to all photographers. Each of the first three classes is subdivided into Action and Feature divisions. A special press award is also given. Pictures must have been taken after Oct. 7, 1947, with a Graphic, Graflex, Crown, or Century camera and be no larger than 11x14 inches. Serial number of the camera should be written on the entry form. Entries will be judged only in the class in which they are entered. Forms for entry and rules can be obtained by writing Contest Manager, Graflex, Inc., Rochester 8, N. Y.

THE AMERICAN HUMANE ASSOCIATION is offering a $200 cash prize to the best 16-mm film dealing with any type of animal life. Extra prizes may be awarded if films merit. Anyone in the U. S. may enter except those in professional movie production or members of the American Humane Association. Films should be on original stock, between 200 and 800 feet in length, silent or sound; they should create a friendly, kindly, and constructive interest in animals, having a unified theme throughout. Cruelty or portrayal of animals in ridiculous situations are banned. Send films, postpaid, as well as requests for information and entry blanks to The American Humane Association, 135 Washington Avenue, Albany 6, N. Y. Contest closes March 31, 1949.

COLLIER'S MAGAZINE will award cash prizes totaling $15,750 for color prints or transparencies in the Collier's Cover Contest, which begins the last week of August and ends in April, 1949. There will be seven regional competitions for $2,250 each. In each of the seven regions, the first prize winner will get $1,000; second prize winner, $750, and third, $500. The rules specify the subjects must feature people, particularly young people, and it is suggested that each entry should show action, human interest, and strong poster value. First, second and third prize winners will be selected in contests in five sections of the United States. A sixth contest, governed by the same rules, is limited to the territories and dependencies of the U. S., and a seventh, to Canada. Dates and rules for each of the contests may be obtained by writing Collier's Cover Contest Editor, 250 Park Avenue, New York 17, New York.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition,

CROWN PHOTO SPECIALS

16 MM EASTMAN SUPER X
Reversal film, including processing by Eastman Kodak.
100 foot roll....$3.50

EASTMAN EXTRA HIGH SPEED PAN
7" wide, 6 feet long.
3 ROLLS $1.00

ANSCO ROLL FILM #620 SUPERPAN PRESS
Each roll sealed in moisture proof metal container to insure freshness. 4 rolls, $1.00

35 MM FILM
Eastman Super XX, Du Pont Superior #3, Ansco Ultra Speed Pan.
100 foot roll....$1.50

16MM EASTMAN SUPER XX
Negative film, 100 ft. rolls on Eastman spools. For titles and many other uses. Processing not included.
98c PER ROLL.....$10.00 PER DOZ.

8x10 CUT FILM—2.95 PER 2 DOZ.
Ansco Super Pan Press. Ansco Commercial.
Ansco Triple S Pan. Defender Arrow Pan.

16MM MAGAZINES
These new magazines are empty and fit all 16mm Magazine Load Cameras. Reload with your own film at a fraction of regular cost.
98c EACH.....$10.00 PER DOZ.

RADIANT PROJECTION LAMPS T12
Brand new 1000 watt, 115 volt. Standard base fits most 8mm & 16mm proj.
3 FOR $10.00.....EACH $3.50

All film and paper outdated but guaranteed and tropical packed. Cameras, projectors, lenses, bought, sold and exchanged. Write us your photographic needs.

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IT'S THE RESULTS THAT COUNT

Your camera and photographic equipment are valuable tools for obtaining good pictures.

But the correct processing of your films is of paramount importance, if you are aiming for perfection in your photographic efforts.

Send your films to Argonaut where experienced technicians will fine grain develop, print and enlarge your films, getting the best results possible from your negatives.

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Precision Enlarger, $23.35
Horizontal Model $16.65

Make enlargements as sharp and clear as the original picture—by using your camera with the

UTICAM PHOTO ENLARGER

You don't need another expensive lens for enlargements. Simply attach your camera to the UTICAM and use the same precision lens that took the picture. Fits all cameras with open or removable back. Takes all negatives from 35mm to post card size—adapter to use 35mm strip without cutting at only $2.50. Fast and accurate focus—sturdy construction—easy operation. Money back guarantee.

Either model shipped C.O.D. or prepaid for check or money order in full—or sold thru your dealer. Send for descriptive folder.

Takes all negatives 35mm to post card size. Makes enlargements 10" x 12" on easel.

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AT LAST!
An Effective Color Reducer
The Amazing
PERFECTO-CHROME
REDUCES each color individually,
CORRECTS faulty color balance;
SAVES underexposed transparencies.
EASY to use—NO darkroom necessary.
For use on KODACHROME ONLY.
$1.75 FOR COMPLETE KIT
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35MM FILMS NOT DOLLAR DEVELOPING

Your negatives deserve quality developing. We give individual attention to each negative. No mass production. 35mm films developed—fine grain vaporated to prevent scratches—enlarged to 3½x4½. Beautiful quality prints guaranteed. Single wt. glossy paper. 36 exp. $1.25. Double wt. Portrait paper, $2.00. 18 exp. roll, 80c. 1-day service. Reloading: 36 exp., 60c; 18 exp., 40c. FREE mailing bags.

8—4x6 Beautiful Enlargements from 8 Exp. Roll, 45c or 8 Sparkling Prints 30c.

EIGHT EXPOSURE FILMS FOR SNAPSHOTS NOW AVAILABLE

MINICAM PHOTO LABS., Dept. 4-A, La Crosse, Wis.

Outdoors will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

FLASHSHOT OF THE MONTH CONTEST, sponsored by Wabash-Sylvania, is open to all professional news photographers of the country. The contest consists of a series of monthly competitions lasting throughout 1948. Pictures must be taken during the period of the current month's competition to be eligible for judgment that month; they should be 8x10 glossies, with complete data and caption, and sent to Flash Contest Manager, Wabash-Sylvania, 500 Fifth Avenue, New York 18, N. Y. Prize each month will be a Nastrix strap watch worth $250.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1,000 grand award at the end of the year. Other divisions and prizes are: 2x2 color slides, $1500; home movies, black-and-white or color, 8 or 16 mm, silent, $1500; color prints, $1500. Black-and-white print competition closes 1st of every month, home movies on Sept. 1, 1948, color slides on March 1, 1948, and color prints Nov. 1, 1948. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank. Address inquiries to General Contest Editor, The Camera, 306 N. Charles St., Baltimore 1, Md.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

SIX ARGUS FILTER-PHOTO CONTESTS will be held during the next six months with prizes totalling $840 for amateur photographers. Pictures submitted must be taken with a filter, though not necessarily an Argus filter or with an Argus camera. Full details and entry blanks are available at Argus dealers. The contests will continue until November.

MARKETS

POPULAR PHOTOGRAPHY would like to see your photographs; black-and-white, glossy prints 8x0 or larger are preferred although due consideration is given smaller or matte prints of good quality. Technical data should be included. Each separate picture must bear the name and address of the sender—otherwise safe return cannot be guaranteed. Mounting is unnecessary with prints. Prices range from $10 to $25. Send your work along with adequate packing and postage for return to POPULAR PHOTOGRAPHY Picture Editor, 185 N. Wabash, Chicago 1, Ill.

VOGUE MAGAZINE will pay $5, upon acceptance, for pictures of any store windows (department, dress shops, jewelry and shoe stores, etc.) featuring displays in which the words "As Seen in Vogue" are clearly legible. Send one good 8x10 glossy print, with store name and city, and return postage. Vogue Magazine, Dept. PR, 420 Lexington Avenue, New York 17, N. Y.

THE NATIONAL BOARD OF FIRE UNDERWRITERS need fire photos for use in its fire prevention work. Send photos, preferably negatives, to the Public Relations Department, National Board of Fire Underwriters, 85 John Street, New York 7, N. Y. All photos not accepted will be returned postpaid.

EMIL ZUBRYN, Box 4321, Miami Beach 41, Florida, wants picture stories that are not necessarily brilliant, but interesting and appealing, with strong human interest, for overseas markets. There is a steady market for really good sets in black-and-white and color, with payment from $10 to $60 and more for really unusual sets. Color shots bring from $40 to $60 (in single shots, required for cover use are close-ups of pretty girls — smart business types or healthy out-of-doors types; not too sophisticated fashions; children and animals). Unusual single shots also will be considered, as well as fashions showing not too obviously American styles; nudes and glamour shots. Only overseas rights are required so photographers can offer same pictures to

MOST AMAZING VALUE OF THE YEAR!

THE GENERAL— and ONLY the General —BRINGS YOU THIS GREAT OFFER!

BRAND NEW

REGULAR ~~$246.00~~ MOVIE-MITE 16mm Sound Projector

ONLY $198.50

$19.85 DOWN on the GENERAL'S "Pay-As-You-Shoot" Plan

Buy it on the General's "Pay-As-You-Shoot" Plan. 10% down — Balance monthly. It's easy, convenient, smart!

Now—for the first time—at the price of a silent projector you can own a wonderful sound projector, for only $19.85 down! Now you can show sound or silent films in any size room! Movie-Mite is ideal for homes, schools, churches, and industry. Lightweight—only 26 lbs., compact, precision-machined to give you sharp, steady pictures and real sound fidelity. Easy to thread and operate. 2000 foot reel arm capacity. Complete with small screen for table- or desk-top showing, and 1—800 ft. reel, 1—1600 ft. reel.

10 day FREE TRIAL OFFER— Your money back if you are not completely satisfied!

FREE!! For a limited time only. Extra heavy carrying case cover to keep your projector dirt-proof and waterproof. Regular value—$4.50

- brand new 1949 model
- first time offered at this sensational low price
- yours for only $19.85 down balance monthly.

The General Camera Co.

Mail Order Division, Dept. MM, Chicago 45

Two Great Stores in Chicago

In the Loop — Main Floor Merchandise Mart

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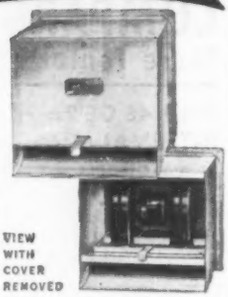

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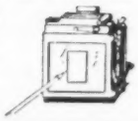

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HOBBY Flash: Reliance Bantam portable Speedflash. 1 bulb, 10,000 flashes. Maximum light output at minimum weight. Rechargeable batteries. Safe. Synchronization guaranteed for any camera equipped with solenoid or built-in sync. Complete, ready to shoot, $78.42, battery charger, $9.95, extension unit (increases light output approximately 80%) complete with flashtube, $32.37. Write for details. Budget plan, no interest charges. Hobby Camera, 134 N. Wells, Chicago, Ill.

AMICO for custom made Bellows. Amico Camera Company, Utica, N. Y.

LAMPHOUSE, Build 35 mm projector or enlarger, cast aluminum, crackle finish, mounted lamp socket with reflecting mirror and switch wired in. While they last, $2.50. Radioco, 1110 Marshall Bldg., Cleveland, Ohio.

CINE Kodak Special, Bolex, Revere and Keystone 16mm movie cameras, new, write for catalog. Capitol Photo Supplies, 2428 Guadalupe, Austin, Tex.

REVERE, Keystone, Eastman and Ansco Still and Movie Camera, projectors, film and accessories. Conner Films, Port Clinton, Ohio.

SURPLUS Film hangers, 4x5, stainless steel, 37c each; check or money order. Tintype, 8687 Melrose Ave., Hollywood 46, Calif.

BARGAIN list, free; hundreds of cameras, projectors, films, supplies. We buy, trade. "Cameramen," 1265 Broadway, New York 1, N. Y.

OPPORTUNITY of a life-time, to get an f1.9 wide angle, four element achromatic lens for $6.50 instead of $150.00. 3⅔ in. focal length. Gives great covering power and critical definition. This is a perfect lens complete in lens barrel. McCoy Sales Company, P. O. Box 335, Berea, Ohio.

CANADIANS. We have the finest assortment of new and used Rolleiflexes, Rolleicords, Leicas, Contaxes, Super Ikontas, Korelles, Exaktas, Robots, Medalists, Contaflex, Retinas, Weltinas, Busch Pressman, Speed Graphic, Press King, Minox, Tenax, Argus, Argoflex, Baldaxette, Dollinas, Deardorff, Foth Derby, Graflex, Ikoflex, Super Kodak, Makina, Maximar, Voigtlander, and many other cameras too numerous to mention. All makes of movie cameras and projectors such as Revere, Bell & Howell, Briskin, Siemens Keystone and others. New and used Leica wide angle and telephone lenses and accessories. All makes of enlargers, lenses, exposure meters, etc. A complete line of equipment for Professional photographers. No catalogue. Write your needs. Every item we sell is guaranteed. Buy with confidence at one of Canada's great camera stores. Simon's Camera Exchange, 11 Craig West, Montreal, Quebec, Canada.

DO it easier and better with a Levelhead, the different tilt-top you should know about Card brings free trial literature. Noll Products, 837B N. 12th St., Reading, Pa.

BUY Cameras direct! Also Movie Equipment! Save Dealers' Profit! New Directory, 25c. The Camera Guide, Box 796-P, Main Post Office, New York 1, N Y.

CAMERAS AND EQUIPMENT WANTED

LEITZ reflex housing with telyt or other telephoto Aremby, General Delivery, La Canada, Calif

CASH! immediately, for your fine camera. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

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ALTMAN wants the following cameras: Automatic Rolleiflex, Bantam Special, Contaflex, Contax, Ektra, Exaktas, Graphics, Graflexes (late models), Ikoflex, Kine-Exaktas, Korelle II, Leicas, Linhof Technicas, Medalist II, Nettax, Plaubel Makina II-s outfits, Rettina II, Rolleicord, Rolleiflex, Super Ikontas (all models), Super Baldinas, Super Nettel, Tenax II, Voightlanders (Bessas, Superbs), Weltinis, Welturs. Compare my offer is all I ask; offer by return mail. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

ASK how to ship your camera C.O.D. Ralph Altman, 502 S. Wabash Ave., Chicago 5, Ill.

125mm f1.5 SONNAR, 100mm f2 Biotar, 9x12 or 6x9 Zeiss focal plane Nettel or Ermanox, Makina rollfilm holder. Richard C. Miller, 2741 Woodhaven Drive, Hollywood 28, Calif.

A ROLLEIDSCOPE Stero Camera using 120 roll film with viewer, in excellent condition, with accessories, if priced right. If you have one of these cameras for sale please write Mr. Edward I. Levy, 653 Main St., Buffalo, N. Y.

18cm ZEISS Sonnar f2.8 lens with Flectoscope for Contax. Arthur Rich, 645 West End Ave., New York 24, N. Y.

BANTAM Special, f.2. L. Rednal, 890 6th Ave., New York 1, N. Y.

PAY immediate cash for Cine Special, filmo, other 16-35mm production and laboratory equipment. Camera Mart Inc., 70 W. 45th St., New York, N. Y.

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WANTED: 35mm Leica or Contax outfit. Write giving all details. Box 829, % Popular Photography, Empire State Bldg., New York, N. Y.

LOOKING for Auto Rolleiflex, Standard Rolleiflex, Ikoflex II or III, or any good 2¼x2¼ Reflex. Box 830, % Popular Photography, Empire State Bldg., New York, N. Y.

WANT telephoto and wide angle lenses for Contax, camera. Box 831, % Popular Photography, Empire State Bldg., New York, N. Y.

NEED good 35mm camera. Write in full. Box 832, % Popular Photography, Empire State Bldg., New York, N. Y.

WANTED. Super Ikonta "B" or "C" Special. Will consider Super Ikonta "A." Box 833, % Popular Photography, Empire State Bldg., New York, N. Y.

HIGH grade Domestic and Foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. If desired, send express C.O.D. with privilege of examination. Highest prices paid. Indiana's Largest Camera Store, Capitol Camera Co., Inc., 207 W. Washington St., Indianapolis 4, Ind.

CASH! Spot cash for cameras, lenses, binoculars, movie or still, sound projectors. Send full description by mail, or wire for prompt cash offer. Over 38 years of dependability insures honorable dealings. Bass Camera Company, 179 West Madison Street, Chicago, Ill.

TOP cash prices paid for cameras and lenses. Alfred Bass, 51 Second Street, San Francisco 5, Calif.

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LEICA, Contax or Rolleiflex. Mr. Morris, 172 Martine Ave., White Plains, N. Y.

RETINA, Weltini or Bantam camera wanted. Colortone, 172 Martine Ave., White Plains, N. Y.

SEND us your camera today. Will send certified check by airmail immediately. Items held 10 days for your approval of our price. Free estimates. Trade-ins. Highest prices in the U.S. for photo equipment. "Cleveland's Camera Super-Market." Rothart and Reitman, 1900 E. 9th St., Cleveland 14, Ohio.

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BOLEX 16mm Projector, like new, $185.00; Keystone K-160, $95.00. J. Jacobson, 2009 Perrine St., Lafayette, Ind.

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HOME Movies since 1929. NO-WAT-KA, 257 Main Ave., Passaic, N. J.

SPORTSTER 8, four fine lenses, $175. H. Loeb, 6828 Stewart, Cincinnati 13, Ohio.

FILM. Movietone is back. It's Weston 12, nonhalation. Free processing, 100 ft. 16mm, $3.25; 25 ft. Double 88, $1.50; bulk film, without processing, 100 ft. 16mm, $2.25; Double 88, $2.45. Free circulars. Fromader Genera, Davenport 6, Iowa.

EARN $8.00 to $10.00 daily with your movie projector. Details free. Metcalf (PN), 10806 Glenroy, Chicago 43, Ill.

ELECTRIC Movie Cameras, 16mm, Army GSAP, original condition, value $200, complete with f3.5 lens, new $32.50, used $19.50. Accessories available for home conversion. Free Literature. Completely converted Lektro, 16mm, Ready-To-Operate $59.50 Guaranteed. Magazine film for same, $2.50, includes processing. Fotoshop, Room 208, 18 E. 42nd St., New York City 17, N. Y.

SAVE $50 on new Model 16mm Natco Sound Projector, regular $298.50, these like new samples and demonstrators, fully factory guaranteed are only $248. Only limited quantity available, order at once. Reg. $16.75 Deluxe Tripodscreen 30x40 size only $13.50; Reg. $23.50 Deluxe Tripodscreen 37x50 size only $18.80; Reg. $12.75 Standard Tripodscreen 30x40 size only $10.00. All screens are crystalbeaded material, guaranteed. All new Castle Films Subjects at big savings: Reg. $5.50 8mm complete edition only $4.40; Reg. $8.75 16mm complete edition only $7.00; Reg. $17.50 16mm sound edition only $13.95; Reg. $99.50 Perfex 8mm Magazine Turretcamera with f2.5 coated lens, factory guaranteed Demonstrators only $69.50. Write for free catalogue. Many more special offers, list what you want. Order by mail only. Always best buys at Best Camera Co., 55 E. Washington St., Chicago 2, Ill. Suite 201.

PROCESS your movie film. Formula, 8 operations, $1.00. Duro Products, 1519 Eggert, Buffalo 20, N. Y.

MOVIE FILMS Rented—Sold—Exchanged

WANTED: 16mm silent films. Ralph Wells, 401 Concord Ave., Wilmington, Del.

SURPLUS Aerial film. Eastman Tri-X, 5¼"x20' (K-20), vacuum packed. Guaranteed, $6.00 per 10 rolls. Rodney Dillman, 225 W. 16th St., Wilmington, Del.

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FREE Movie list. Superior Films Service, Box 713, Troy, N. Y.

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REVERSAL Processing. Completely automatic, clean. 25′ 8/8mm 60c; 50′ 16mm 75c; 100′ 16mm 85c. Ultrex, G.P.O. Box 730-A, Brooklyn 1, N. Y.

NEW! 2 reel 16mm sound musicals produced by Universal Pictures featuring famous orchestras. Free list! Adair, 6926 Roosevelt, Oak Park, Illinois.

COLOR movie film now available. 8mm Ansco color, daylight roll type, and 16mm 50′ magazine type film, Ansco color, daylight. Brand new fresh stock fully guaranteed. Write immediately for prices. Immediate shipment. Indiana's largest camera store. Capitol Camera Co., Inc., 207 W. Washington Street, Indianapolis 4, Ind.

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Photo Phables . . . Ignorant Irving

By Kay Jay

Once upon a time lived Irving—Ignorant Irving, his Experienced Acquaintances called him, the big dope always used a tripod for exposures longer than 1/25 second. People used to say Irving made a jackass, or maybe a pack horse, of himself lugging that three-legged camera anchor around. The Experienced Acquaintances looked down their collective noses

Ignorant Irving at work.

at Irving and implied that even a dummy should know it's easy and perfectly safe to hand-hold a 1/5 or ½ second exposure. Just take a deep breath, hold it, squinch the button down gently. Simple. Irving never could understand that tripods were made to buy, but not to use—except maybe for copying. Irving's Experienced Acquaintances often get fuzzy, smudgy enlargements and yell bloody murder at the crooked dealers who sold them faulty lenses or range finders, or something. Irving's enlargements, even the big, big ones, are always sharp as tacks and many people claim that as a photographer Irving is pretty sharp, too. Poor Irving probably will never know that his equipment isn't a bit better than that of his Experienced Acquaintances—he just knows how to use it properly. Poor Irving?

USE FOR BURNED OUT FLASHBULBS

When Hewitt Curtis, student photographer, took a flash picture in the home economics department for the yearbook at Southern Illinois University, Carbondale, he was about to remove the hot bulb when Miss Lucy K. Woody, a faculty member, made a rather abrupt inquiry. "Just *what* do you do with those bulbs after they're used?" she said.

Curtis, recalling the many used bulbs he had surreptitiously deposited behind bushes, in flower pots and urns, stammered and said he didn't do anything special with them.

"That's fine," she said. "They're just the right size to insert in the toes when we darn socks in class. We can use all you want to give us."—*Robert A. Steffes, Carbondale, Ill.*

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Offers better screen illumination than *any other* popular make of 8mm projector, *regardless of lamp wattage!* Fully gear driven throughout. Takes 400-foot reels for a 33-minute uninterrupted show.

• • •

For full details on Filmo 8mm or 16mm cameras or projectors, see your photo dealer or write to Bell & Howell Company, 7106 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

FILMO COMPANION 8mm CAMERA

Here's a new 8mm camera of true Bell & Howell quality—at a new low price. It shares with Filmo Sportster the distinction of being the lightest in weight and the easiest to load of all the spool-loading 8's. Has Filmocoted 12½mm F2.5 lens and four operating speeds—8 to 32 frames per second. Excluding Federal tax, only $77.

FILMO SPORTSTER CAMERA

Among spool-loading 8mm cameras, only Sportster offers all these features: "Drop-in" loading with no sprockets to thread, and an automatic film gate. Four operating speeds including 64 for true slow motion. Singlepic release for animation tricks. Lightest in weight of all the 8's.

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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

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(Lenses for 2¼ x 3¼ Press Cameras, Illustrated)

With these three Raptars, your 2¼ x 3¼ press camera can be fully as versatile as the larger sizes. The Series II Raptar takes care of all situations that call for a fast, normal focus lens. The Raptar Wide Angle lens gives you the wider coverage you need when you can't back away far enough to include the whole subject. The Raptar Telephoto lens allows close-ups of sports action, distant mountain peaks and other far away shots, head and shoulders portraits where good drawing and perspective are needed. Enjoy the satisfaction of being fully equipped for any picture with these three Wollensak Raptars . . . quality lenses that give you finer definition, sharp brilliant images. Ask your Wollensak dealer.

050 Popular Photography
November 1948

Kodak

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...f the new Kodak Cine Ektar Lenses (the ...alf to show you what mag- ...mechanisms they are — how ...d intricate their parts.

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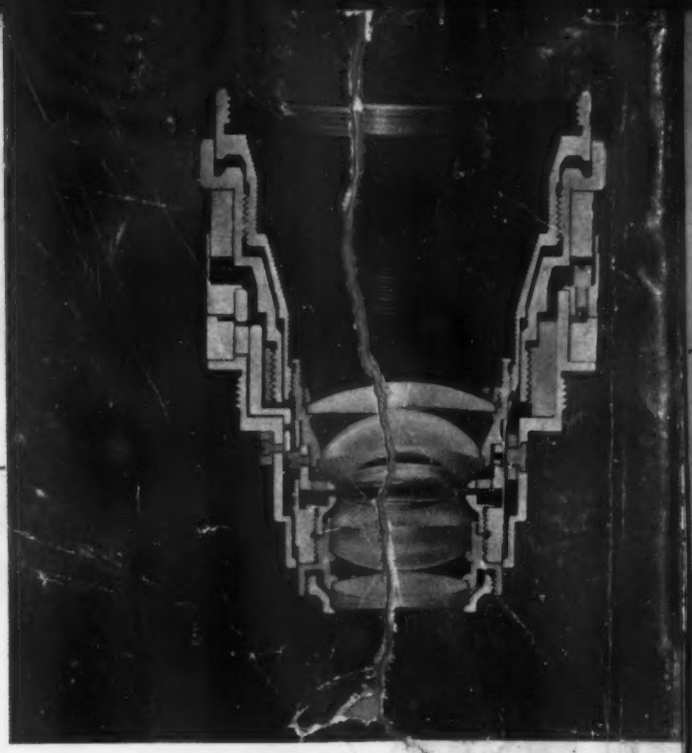
This Kodak system of light control in lenses holds lens flare to a minimum ... traps stray light rays ... transmits a maximum of effective image-forming light ... *gives you better pictures.*



Inside story of the *new* Kodak Cine Ektar Lenses

The finest lenses ever made for the serious movie maker

You probably know the story of Kodak Ektar Lenses. The first was developed before the war and was so excellent that the designation, Ektar—indicating absolute top quality—was created for it. Since then, Kodak has produced other equally fine lenses whose superb construction and performance have earned for them the same quality designation—the *f*/3.5 lens for the Kodak Medalist Camera, for example, and the recently announced Kodak Wide Field Ektar Lenses for the professional photographer.

...truly of Ektar quality

Now for movie cameras comes a series of standard, wide-angle, and long-focus lenses so well designed and produced that they, too, are truly of Ektar quality.

These new Kodak Cine Ektar Lenses are fast, of course. Yet even at their widest apertures, they meet high standards of definition and edge-to-edge sharpness. Aided by the superb optical qualities of Kodak rare-element glass, they produce splendid results throughout the full range of movie-making conditions.

...and for convenience and precision

The wide, even spacing of the diaphragm scales facilitates setting the aperture accurately at points between engraved stop openings.

Depth-of-field scales, colored a contrasting yellow for easy reference, show the exact range of good focus at each aperture . . . hence indicate the degree of precision required in focusing.

And focusing scales—with footage marks no farther apart than the limits on the depth-of-field scale for *f*/8—make possible remarkably accurate manual focusing on subjects at all distances.

Many 8mm. cameras accept several of the lenses . . . most "Sixteens" accept the entire series. Ask your Kodak dealer about the adapters needed to fit *your* camera to take these finest of amateur movie lenses.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The new series of KODAK CINE EKTAR LENSES comprises:
(1) 102mm. *f*/2.7; (2) 63mm. *f*/2.0; (3) 152mm. *f*/4.0; (4) 40mm. *f*/1.6; (5) 25mm. *f*/1.9; (6) 15mm. *f*/2.5; (7) 25mm. *f*/1.4.

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